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Every Thursday • Issue #104 • September 25 - October 1, 1997

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VUE

WEEKLY

UNIVERSITY OF ALBERTA
NOV 25 1997

RONNIE BURKETT

PUPPETEER BRINGS TINKA'S NEW DRESS TO LIFE
Cover Story by Audrey Webb • Page 21

STEPHEN FEARING
FOLK STALWART RELEASES ALL-STAR CD
Music by Peter North • Page 12

GLOBAL VISIONS
YOUR PRIMER FOR THIS WEEKEND'S FESTIVAL
Special section by Steven Sndor, Jason Margolis
and Russell Mulvey • Pages 26-28

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FINDER

Page 6 • News

Marilyn Manson's Edmonton concert is nothing more than a memory but the Satanic shock-rocker is still making waves. His promoter has taken legal action due to the cancellation of Manson's Calgary gig.

Page 8 • Sports

In the Box's Steven Sandor takes a look at the Oilers' competitors in the Western Conference race.

Page 11 • Lifestyles

Researchers are looking into the medicinal properties of St. John's Wort, a herb that may be an anti-depressant and a treatment for HIV.

Page 14 • Music

Why would four farm boys from England decide to start a punk band? Goober Patrol got its start because the members were bored out of their skulls.

Page 21 • Cover

Tinka's New Dress, a puppet extravaganza, came into being after Ronnie Burkett heard stories of how the Nazis persecuted Czech puppeteers during the Second World War.

Pages 26-28 • Global Visions

Vue presents a three-page guide to Edmonton's globally-conscious film festival.

Opinion • Page 6
News • Page 6
Books • Page 8
Sports • Page 9
Fashion • Page 10

Lifestyles • Page 11
Music • Page 12
Music Notes • Page 13
New Sounds • Page 19
Theatre • Page 20



The award-winning *Chronicle of a Genocide Foretold, Volume II* airs at this weekend's Global Visions festival. The film documents the killings and hacking of the Rwandan civil war.



Jeremy Greenhouse will play the Sidetrack with Scatter the Mud this weekend. For more, see Page 15.

Visual Arts • Page 22
Ryan on the Run • Page 24
Food • Page 25
Film • Page 26
Minute... Movies • Page 31

Nightclubbing • Page 32
Highlights • Page 33
Hey, Eddie! • Page 33
E-Town Live • Page 34
Classifieds • Page 36

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best laid plans of mice and Flat Earthers. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (hoo, boy) hand delivery. When you're reading a really good book, stop and thank your teacher—at least, until she gets an unlisted number.

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Concert promoter after Ryckman's money canceled Marilyn Manson gig sparks legal action

NEWS

BY BILL SMITH

The promoter who lost tens of thousands of dollars when Marilyn Manson's Calgary concert was axed wants its money—now.

Universal Concerts Canada Ltd. will argue for a summary judgment Nov. 19, avoiding a trial against (Larry) Ryckman Amateur Sports Society. On July 7, prompted by religious and political pressure, the society pulled the plug on Manson's scheduled July 25 show at Max Bell Centre, which the society leased from the city. Universal applied for an injunc-

tion and the society stopped it by coughing up \$35,000 to be awarded by the court to Universal if found liable by trial.

While questions of obscenity and censorship have been conjured up, the legal case is strictly contractual. Universal is confident the evidence will be stacked enough to prompt judgment without trial and be awarded the \$35,000 (though the promoter claims an actual loss of \$60,000-\$70,000).

"Basically, we're going, 'Come on, it's time to rule on law, now. You don't have a case, just give us the money. We're right. We always were right,'" said Universal Con-

certs vice-president Mark Norman in Vancouver.

Legally, he'll argue three points: 1) no travesty existed—the society claimed it didn't know there was some travesty going on and felt bound to renege on the contract; 2) the society was advised of available information which they refused; 3) that it's not even up to Universal to do that in case law.

Universal was stumped with paying Manson as well as advertising and preparations for the show.

"They signed a contract, they gave us a letter of commitment, they cashed the rent cheque and

they let the show go on bill for three weeks," said Norman. He claimed to have played devil's advocate and offered phone numbers from venues and police chiefs at places Manson had performed.

Bill Code, representing the society, says that's not true. He expects summary judgment will be denied and the trial will ensue.

"We've stated that they have a duty for full disclosure which they didn't meet," he said from Calgary. "I'm just telling you they didn't give us any information. The trial judge that we already had said he wasn't much impressed with Mr. Norman's evidence" and felt enough legal issues existed to warrant a trial.

Manson must have hexed the Ryckman society after the snubbing. On Aug. 8, the city canceled its lease for Max Bell Centre and took back the building. The superintendent at the centre said they can't contact any members of the society. Universal's Norman said the society was "now basically defunct"—that's why he was settling for the \$35,000—but Code said the lease is only lost "for the time being—it's under appeal," for reasons he didn't want to go into.

Norman said Ryckman had to cave in because of pressure from city hall led by "ill-informed" alderman Ray Clark. Clark pandered to the knee-jerk religious outcry to the fiend Manson—turning Calgary's children to the dark side.

Universal Concerts Canada's recent Edmonton productions include U2, Another Roadside Attraction, Edgefest, Lilith Fair and the upcoming Stones date.

"We would never knowingly book an illegal or obscene show into Calgary or any other city," said Norman, who scoped Manson's show before deciding to promote it.



Should the city own the Oilers?

COMMENTARY

BY STEVEN SANDOR

What's more entertaining—the secrecy surrounding the first bid to buy the Oilers from Peter Pocklington or the deal massagers—like Economic Development Edmonton head-honcho Rick LeLacheur—who have publicly decried the media scrum surrounding the sale of the team?

First and foremost, any complainers that the media could "spoil" a deal by sticking their noses into a private matter are full of that proverbial hoey. Pocklington is in the red to the taxpayers of Alberta to the tune of \$100 million. The Alberta Treasury Branch, which is supported by the taxpayers of this province, is involved in the deal. That makes covering the sale an issue of the public trust. Not trying to uncover every possible angle on this story would be just plain irresponsible journalism.

But here's some food for thought. Call Vue the devil's advocate on this one. Can the Oilers legally move if they are bought by

an American interest? Or is the deal Pocklington signed to keep the team here until 2004 rock solid? Let's debunk the 2004 myth right now. The Hartford Whalers and their former owner, the *Hartford Courant*, had a lock-solid agreement with the State of Connecticut to keep the team in the Insurance City well into the 21st century. When the team was sold, the State of Connecticut accepted a \$50 million buyout of that agreement. The agreement is now worthless and the Whalers are now the Carolina Hurricanes. This is the Western world—any contract can be bought out. There is no such thing as a lock on a deal.

Another report in Tuesday's *Sun* indicated that the secret buyers may be looking for financial help from the city. The city should in no way help private citizens buy a franchise. That's not the role of government because there is no guaranteed return to the taxpayers. Why should we cough up tax dough to pad some hockey owner's pocket? We pay enough for the tickets already.

But that's not to say that coughing up a significant amount of dough to save the Oilers would be a bad idea. If the city wants to put money in, it should go all the way. That's right, buy the whole team—the \$70 million US price tag is a bargain-basement price (expansion fees will be \$100 million next year). All profits derived from the team would go into city coffers, which would first go to paying off the purchase price. After that, any profits derived from the Oilers could go into general revenue. Can it work? Sure can. Green Bay, a city with a population of 99,000, has an NFL franchise which is infinitely more popular than any NHL squad. Even with the salary cap and revenue sharing, running an NFL team is a much costlier venture than even a hockey team as highly-salaried as the New York Rangers. But the community-owned Packers not only thrive, they are champions. And the team is making big-time money. And where does it go? Not to some greedy owner but into the community. If the team makes money, the venture is a plus for the community.

CUTTING WELFARE INCREASES POVERTY RATE—THE DUHHH... STORY OF THE WEEK

Brian Bechtel, chair of the Edmonton Social Planning Council, issued a report that stated that Child Welfare costs have risen by 12 per cent over the last four years. In that same time, welfare spending has been chopped by 43 per cent.

"Intensifying poverty is causing an additional stress on the Child Welfare system," said Bechtel in the report. "Albertans didn't suddenly become lousier parents in 1993."

"If the Minister [Dr. Lyle Oberg] wants to know why child welfare costs are rising, he need look no further than his own department's welfare cutbacks."

Child Welfare becomes involved when parents can no longer provide the "necessities of life" for their children.

The results of another ESCP study, this time conducted with the Edmonton Food Bank, examining the link between Child Welfare and poverty should be out soon. Cases to make any abcs on that one?

OPINION

The secrets of Martha Stewart's pasta sauce

HUMOR

BY JASON SUMMERS

Recently my friend, Martha Stewart, taught me some of the secrets of her world-famous pasta sauce.

I asked her why it was that my sauce never seemed to taste as good as hers.

She smiled. "If you're like most people, you allow your ingredients to deteriorate."

"What do you mean?" I asked. "I always use fresh produce."

"I will show you my methods. Pay attention and take notes." We parked at an open air market and got out of her new Range Rover.

As we sauntered along the rows of produce, various fruit vendors and vegetable peddlers fell to their knees, honored to have the world-renowned Martha Stewart visit them.

"In buying a tomato, start with vine-ripened," said my friend.

"How about this?" I asked, pick-

ing up what appeared to be a luscious red tomato. The owner of the vegetable stall kept his eyes on the ground, averting our gaze. The man sensed he was in the presence of a kitchen deity.

Martha sniffed the tomato. She did not bring the tomato to her nose. She did not lower her head to the tomato. She merely sniffed in the tomato's direction and then slapped it against the vegetable seller's head. Splat.

"My apologies, Martha Stewart," said the vegetable seller.

She smiled sweetly and said: "We are simply searching for some serviceable vine-ripened tomatoes. You think you can manage that?"

The small man ran to his truck. From under a tarp, he produced a lovely red tomato. A vine was still clinging to it. He raced back to us, dropped to his knees and presented the tomato to us.

Martha bit the attached vine and immediately kicked the vegetable seller.

"Son of the devil!" cried Martha.

"This vine is dead. Has been for hours. This tomato is not a good thing. I like very good things."

"I did not mean to offend," said the vegetable seller, spitting blood. "Give me one more chance." He crawled back to his truck and wiggled under its tarp, then reappeared a moment later with an entire tomato plant in a barrel.

Martha considered the three tomatoes on the plant. She picked two of them and ground them firmly into the ears of the vegetable seller. "These are inferior, as you know," Martha said. She smelled the remaining tomato. "Ah, it is vine-ripened. It has the correct texture and since it is still growing, I pronounce it reasonably fresh. I propose to transport the tomato to my kitchen as quickly as possible."

Martha walked purposefully to her Range Rover, got in, slipped the vehicle into reverse and backed up at great speed, stopping within inches of the tomato plant.

(She ran over several tots but these were attended to by the crowd the great woman had drawn.)

Martha stepped out of her Range Rover, paid the vegetable monger, then told me to lean out the passenger window and grasp the tomato. I did so.

Martha leapt back into her vehicle. "Hold the tomato firmly but gently," she said. "When I drive away it will snap from the vine. This will ensure that the minimum time expires between picking and cooking our lovely tomato."

She accelerated, and the tomato broke loose. By running three stop lights and using the sidewalk judiciously we were able to make the return trip in under five minutes.

"Quickly! It's turning into a marginally fresh tomato," said Martha as she hurled it into some boiling water on her stove. "But I suppose it will do. It almost measures up to my standards. So few things

do these days. That's why I don't keep a husband around for sex any more. I just seem to be able to do it better myself."

The woman of impeccable taste watched the tomato in the boiling water. "Do you begin to see how one goes about selecting fresh ingredients? And do you see how to keep them as fresh as possible until they are used?" she asked.

"Yes."

"Now we must obtain some fresh salt."

"How do you tell when salt is fresh?" I asked.

"Those who are in the know, know the freshest salt is 12 km north of the Dead Sea. There's a war there now and I may have to shoot one or two people, but that's a tiny price to pay for a decent sauce."

Martha turned down the heat under the tomato. "My private jet is standing by. We'll take the polar route so we can procure some serviceable ice en route."

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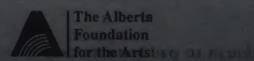
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Handicapping the Oil slicks ahead

AILERS WEEK

This week, Vue press-box fixture John Turner takes a well-needed vacation. Except, he's chosen to spend his precious off-time in Vancouver. Now why would he want to do something dumb like that? That's the home of the Canucks, man! Hockey's number-one, no-heart team! Partner Steven Sandor will fly the column solo this week and desperately hopes his partner doesn't get too affected by his visit to British California—does he want to be partnered with a sissy...

TOPIC: Oilers opposition

Steve: We all know all about the Oilers so this week, we'll take a pre-season look at the teams in the Western Conference race with the boys in blue and gold. I'll handicap the good, the bad and the wussy. Who's the best in the west? The Oil aren't there yet but the boys from Edmonton should be a serious contender.

Detroit Red Wings

The Stanley Cup champs gain another year—and while they should have a pretty good regular season, chances are that the aged Detroit Red Army should be pooped by the playoffs. After all, how many of those Russians will face a rigorous three weeks at the Olympics? Losing Vladimir Konstantinov in that tragic limo accident will be a fatal blow for the Wings. The Russian defensor is irreplaceable. He was a plus-38 last season and that kind of defensive know-how and toughness can't be taught to some kid. As well, Conn Smythe winner Mike Vernon found the way to San Jose. That means Chris Osgood is the team's starting goalie. Sure, Osgood was sparkling during the regular season but he hasn't stopped a beach ball in the post-season—and the Red Wings can't be too comfortable with him come playoff time.

Colorado Avalanche

The Avs broke the bank to make sure the Rangers didn't snatch sniper Joe Sakic from their grasp. He and Peter Forsberg give the Avs the best centre-ice corps in the league. The Avs dealt Scott Young (18 goals last season) to the Ducks and lost rugged forward Mike Keane to free agency. But this team still runs and guns better than anyone and is still smarting after last season's playoff upset to Detroit. Nothing is more dangerous than a wounded animal. And Patrick Roy is still the best money goalie in the league. The Avs' only Achilles' heel? They could lose Roy, Sakic, Forsberg, Adam Foote, Valeri Karmensky and Adam Deadmarsh to extended Olympic service. Will that wear on the team in the playoffs?

Mighty Ducks of Anaheim

My darkhorse candidate for the Cup final—if Paul Kariya gets his big bucks and ends his holdout. Kariya is the best player in the NHL. Period. End of story. Better than Lindros. Better than Jagr (and better hair, too). Other than he and Finn sniper (51 goals last year) Teemu Selanne, the Ducks should be unscathed by the Olympics. And

you can't believe the Finns will last all three weeks in Japan. With Guy Hebert in net (not spectacular but steady—and he has this habit of getting better as the season wears on) and a steady corps of pluggers, don't be surprised if Kariya and Selanne score enough goals to help the clutchers-and-grabbers slide to playoff glory.

Chicago Blackhawks

Look for a major improvement over last season. Jeff Hackett (2.17 GAA) showed he could be a more-than-able regular season replacement for Ed Belfour. Tony Amonte is for real. Expect 40 goals from him again this season. The Hawks defensive corps is rock-solid, led by perennial Norris Trophy-candidate Chris Chelios. Eric Daze got only 22 goals in his sophomore year but give the guy a break. He had injury problems. This is still the meanest team in hockey with Bob Probert leading a game team of fighters. The Achilles' heels? Lack of team speed and Hackett's poor playoff record (a GAA of over 4.00 in the post-season).

Phoenix Coyotes

The Winnipeg Je...er...Phoenix Coyotes are led by two Americans: the Jekyll-and-Hyde Jeremy Roenick, who can be as brilliant as Gretzky one minute and a no-heart whiner-floater the next. His knee is OK and he's promising a big year. I'll believe it when I see it. Keith Tkachuk wants big bucks and walked out of camp. He's the real deal, earning over 200 minutes in the box but still finding time to net 52 goals. Oleg Tverdovsky also wants more money. I guess a 10-goal season makes you a candidate for the big salary.

Dallas Stars

Call me a non-believer but I think the Stars' 100-point season last year can't be repeated. Ed Belfour won't help this team score goals and there won't be many if Mike Modano isn't re-signed. They lost a lot of free agents, decent pluggers which helped this lunchpail team. Coach Ken Hitchcock ensures the team's strong work ethic, but the Oilers exposed the Stars' weakness during the playoffs. Dallas can't handle speed. Look for other teams to exploit it this year. Team USA defenceman Derian Hatcher, also looking for a new deal, isn't in camp either.

Vancouver Canucks

A message to all you miracle-believers out there. Mark Messier cannot save this team. The goaltending, whether it be Kirk McLean,

Corey Hirsch or Arturs Irbe, sucks. The team's blueline corps hasn't been improved. Alexander Mogilny is holding out for more money. Pavel Bure—should he stay or should he go? This team has a chronic lack of hockey heart and know-how which spreads all the way to the front office. Messier is a Band-Aid solution for a badly wounded franchise. If you believe Messier can lead the Canucks to playoff glory, my question is this: have you seen the Virgin Mary lately? Did she tell you what the Canucks jerseys are going to look like next year?

Toronto Maple Leafs

The Leafs are sure Czech rookie Martin Prochazka is the real deal. But they were convinced about Miroslav Ihnacak and Jiri Crha, too. Look for the kids throughout the line-up and you'll notice the only proven name skating out there is Mats Sundin. You'll know all these guys by the end of October, 'cause the Leafs are on TV every Saturday night. Honestly, this team should make bold strides over last year but a playoff spot would be akin to parting the Red Sea. Still, keep an eye out for youngsters Jason Smith, Alyn McCauley and Steve Sullivan in those flashy new Leafs NIKE jerseys.

St. Louis Blues

Give me a break. If Gordie Howe attempted his comeback in Missouri, he might not be the oldest guy on the Blues' roster. Even though Mike Keenan is gone, he's left a lineup that's older and filled with more holes than a WHA team. The Blues have cut ticket prices to bring back disgruntled fans. After Brett Hull and Pierre Turgeon, there isn't a consistent goal scorer in the bunch—and with chokers like Geoff Courtnall and Joe Murphy in the fold, there's still a lot of chaff to be cut from this roster.

Los Angeles Kings

They're young and they're small. They might skate pretty but they couldn't knock over an all-girls Sunday School choir. Trading Kevin Stevens (he hasn't been near 100 points since his glory days in Pittsburgh) to get fan-favorite Luc Robitaille back was a smart move. Jozef Stumpel, the steady Slovak, was a good acquisition from the Bruins. But Stephane Fiset is the team's starting goalie and did I mention how *small* this team is?

Calgary Flames

Rick Tabaracci will be the regular starting goalie. After Theoren



Fleury and Jarome Iginla, fans can play "name that forward," the Flames line-up is that devoid of star-quality. Pity the Calgarians... but not too much.

San Jose Sharks

Why does San Jose sell out its arena game after game? Because Northern Californians are masochists. Watch Mike Vernon's GAA balloon after playing with this porous defense. This is a bad team with lots of guys with unpronounceable names.

Wednesday (away)
Oil 5, Ottawa 4, OT

Saturday (away)
Oil 5, Anaheim 5, OT

Sunday (away)
Oil 6, Vancouver 5

Tuesday (home)
Oil 4, Ottawa 2

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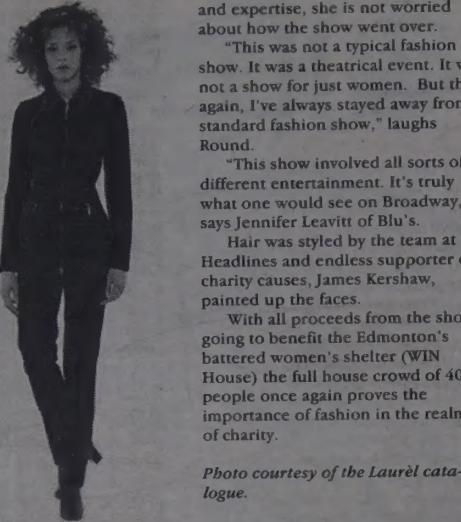
BY RYAN GREENWOOD

The annual fashion show for Blu's Women's Wear, held last Wednesday, was the first event staged in the Francis Winspear Centre for Music without a direct focus on music.

Instead, fashion show producer June Round put together a show involving actors, models, singers, dancers and other members you would find in Broadway musicals.

Round is best known as one of Canada's most renowned models of the '80s and for her work on the Edmonton Journal's *Power and Passion* fashion shows.

The Blu's show, *Start Spreading the News*, was based on 27 Big Apple Broadway musicals. With a cast of dozens, the show fronted itself as a series of vignettes. Not necessarily the most effective way to stage a fashion show but if done well it can keep an audience interested.



And given Round's confidence and expertise, she is not worried about how the show went over.

"This was not a typical fashion show. It was a theatrical event. It was not a show for just women. But then again, I've always stayed away from a standard fashion show," laughs Round.

"This show involved all sorts of different entertainment. It's truly what one would see on Broadway," says Jennifer Leavitt of Blu's.

Hair was styled by the team at Headlines and endless supporter of charity causes, James Kershaw, painted up the faces.

With all proceeds from the show going to benefit the Edmonton's battered women's shelter (WIN House) the full house crowd of 400 people once again proves the importance of fashion in the realm of charity.

Photo courtesy of the Laurèl catalogue.

The conspiracy from 40,000 fathoms

CONSPIRACY THEORIES

BY JASON MARCOLIS

"There's a big dark town, it's a place I've found, there's a world going on Underground. They're alive, they're awake while the rest of the world is asleep. Below the mine shaft roads, it will all unfold. There's a world going on Underground." — Tom Waits.

Do we really know what's down there, deep down underneath the Earth's surface where our seismic instruments can't measure? Humans have speculated for years on this matter.

The Mesopotamians left us ancient clay tablets telling stories of adventures inside the Earth, tales like "Gilgamesh" and "The Descent of Ishtar to the Underworld." Part of the latter was made into a movie starring Dustin Hoffman and Warren Beatty.

The Greeks gave us the legend of Hades. Part of this was just incorporated into a movie by Disney. As well, Plato wrote about extensive subterranean tunnels snaking their way through the interior of the Earth. Hollywood did not latch onto this.

Of course, in more recent times, the concept of Hell existing as a physical place deep in the Earth's core has been given extensive consideration.

There are also more scientific interests in a hollow Earth. Besides discovering a well-known comet, Dr. Edmond Halley believed that all heavenly bodies were hollow. He made a speech before the Royal Society of London in which he stated, "Beneath the crust of the Earth, which is 500 feet thick, is a hollow void."

American military captain John Cleves Symmes researched hollow Earth possibilities following his heroic service in the War of 1812. He convinced millionaire James McBride as well as future vice-president Richard M. Johnson to petition Congress to finance an expedition to claim the lands within the Earth for the U.S. The petition earned a vote of 56-46 and was tabled.

The exploration of the North and South Poles opened up new avenues for conspiracies. First, William Reed published the 1906 book *The Phantom of the Poles* which

concluded that the Earth is hollow, with holes at the top and bottom.

"The Earth is hollow. The Poles, so long sought, are phantoms," wrote Reed. "There are openings at the northern and southern extremities. In the interior are vast continents, oceans, mountains and rivers. Vegetable and animal life are evident in this New World and it is probably peopled by races unknown to dwellers on the Earth's surface."

In 1913, after years of individual research and quite unaware of Reed, Marshall B. Gardner published *A Journey to the Earth's Interior*, or, *Have the Poles Really Been Discovered?* which claimed that neither Cook or Peary made it to the true North Pole since, prescribing to his own theory, it does not exist.

An unusual diary exists, supposedly written by Admiral Byrd on his expedition to the North Pole. The diary relates Byrd's discovery of a passage to an inner Earth and his encounter with a peaceful people who told him their dire visions of our collective future.

An early UFO researcher jumped onto the hollow Earth bandwagon. Ray Palmer began investigating UFOs in the '50s and was later the publisher of *Flying Saucers and Search Magazine*. In his articles, he proposed that UFOs might not be from outer space but instead from a subterranean world within our own. On the cover of *Flying Saucers* magazine issue #69 (June, 1970) and in issue #92 of *Search Magazine* (July, 1970), Palmer printed a photo that remains controversial to this day.

"On the cover this month we reproduce the most remarkable photo ever made," enthused Palmer in *Flying Saucers* #69. "It was taken by the ESSA-7 satellite on Nov. 23, 1968. The North Pole photo to lacking clouds in the polar area, therefore reveals the surface of the planet. Although, surrounding the polar area, and north of such areas as the North American continent and Greenland and the Asian continent, we can see the ice-fields of eight-foot thick ice. We do not see any ice fields in a large circular area directly at the geographic pole. Therefore we see THE HOLE!"

Modern theorists have taken the hollow Earth beliefs to new levels of

intricacy. Advanced "research" by individuals such as author Raymond Bernard and psychic Michael Kant has apparently determined that the Earth's crust is 800 miles thick with two openings at the North and South Pole, each having a diameter some 1200 miles wide. Entrance to the inner world is also accessed via mine shafts, volcanoes—even the Bermuda Triangle.

Accordingly, there are three different worlds within the planet Earth—our world known as the "Outer Surface," a cavernous "Middle Earth," filled with complex tunnel systems and many Inner Cities and an "Inner Surface." The core of the Earth is not molten but comprises an inner sun called "Atoma," which is six hundred miles wide and 2,900 miles away from the "Inner Surface."

The people said to live in the inner Earth are described as very tall and seemingly advanced in both technology and spirituality. Some people speculate they may be descendants of the fabled lands Atlantis and Lemuria and others add that the Mayans might live there as well.

Kant has told of twelve galactic races that came to Earth long ago to create an underground city. Each race brought with it a crystal skull and much cosmic knowledge. For a while, six of the races actually lived on the surface but nowadays, all of them live underground. At least this explains the mysterious crystal skulls that keep popping up on A&E television specials. Kant also noted that the famous Pleiadians—the alien race with the most Internet web sites—also have visited the inner Earth.

One underground city that has received much attention is "Telos," which supposedly exists under the California volcano Mount Shasta. Although some people have thought Telos to be inhabited by the Bigfoot creatures often seen in the area, others believe it to be the domain of an advanced race just beginning to interact with humans.

Strangely, Edmonton has its own underground "city" beneath the Telus buildings, namely the McCauley Shopping Centre and the accompanying pedway tunnels and LRT routes. Is the similarity between the names "Telos" and "Telus" a coincidence? That, my friends, we will never know.

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LIFESTYLES

Wort combats depression, HIV symptoms

HEALTH

BY AMY BOUGH

So long Prozac—a natural herb may very well be the miracle herb of the '90s. Not only does it help relieve depression but studies have shown it may also help with elevating the Helper T Cell counts in HIV patients.

In his book *The Healing Power Of Herbs*, Michael T. Murray documents recognition of the plant's healing powers back to Ancient Greece.

"It's Latin name *Hypericum perforatum*, is derived from Greek and means 'over an apparition,' a reference to the belief that the herb was so obnoxious to evil spirits that a whiff of it would cause them to depart." Obviously it was used for depression even back then.

The plant is abundant in Europe and the United States but can also be bought in health stores in a variety of dosages and forms.

St. John's Wort works as an antidepressant by mimicking the effects of the common synthetic antidepressants called monoamine oxidase inhibitors (MAOIs). Although MAOIs are still used as antidepressants, they have many side-effects and their clinical trials have proven less successful than the

easier-to-manage serotonin (a neurotransmitter) re-uptake inhibitors such as Paxil and Prozac.

Because St. John's Wort mimics the effects of MAOIs it goes to follow that usage of the herb will result in similar side-effects. People using MAOIs have often experienced

ings of worthlessness, psychomotor retardation, insomnia and hypersomnia have been documented. There is even some evidence that suggests the herb can be used to combat the depressive components of anorexia and bulimia.

Tests on HIV patients have been less convincing. Results range from an increase of Helper T Cells by 13 per cent or a minimal decrease with use. If anything, the drug seems to keep the Helper T Cells at baseline (neither an increase nor decrease in cell count) which is an achievement in itself. These tests are mainly inconclusive for two reasons; test groups have been very small and subjects are often allowed to take other therapies, such as AZT, during the studies—which leads to confounding variables; and it has been very hard for researchers to maintain high enough blood levels of hypericin to be effective in HIV patients—whether it be orally or intravenously.

St. John's Wort has also proven to be effective in other arenas. Other antiviral effects have been found against influenza A and B, herpes simplex 1 and 2 and mononucleosis. The herb has also been shown to have an effect against both gram-positive and gram-negative bacteria such as *Staphylococcus* and *Streptococcus*. It has also been used as a sunscreen, to treat burns and to soothe muscle pain.

"It's Latin name is a reference to the belief that the herb was so obnoxious to evil spirits that a whiff of it would cause them to depart."

—Michael T. Murray on St. John's Wort

enced something known as the "cheese effect" which is severe, adverse reactions when eating foods containing Tyramine (such as cheeses and yeast—that means beer and wine, folks). Murray recommends that these foods should also be avoided when taking St. John's Wort. Other side-effects include photosensitivity (at high dosages) and gastric upset.

Clinical trials on humans using St. John's Wort didn't start until 1984 but such effects as a decrease in anxiety, aggression, apathy, feel-

NEXT ISSUE:
VUE presents the fall/winter edition of

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Fearing's latest album a star-studded effort

FOLK
HYBRID
MUSIC

PreVUE

This past summer during one of those glorious afternoons at the Edmonton Folk Festival, Richard Bell, the great Canadian piano player, was chatting up a storm backstage. The conversation shifted to some of the latest studio sessions he had been involved with.

For those of you not familiar with Bell, his history as a musician on both sides of the border has been exceptional and dotted with associations with some of the best roots bands on the continent.

Bell joined the Ronnie Hawkins-led Hawks right after Levon Helm and the rest of the previous Hawks split and moved to upstate New York to work with Bob Dylan and begin recording on their own as the Band. When Janis Joplin left Big Brother and the Holding Company, her manager hired Bell to become Joplin's bandleader so he ended up at Woodstock as well.

When Richard Manuel of the Band took his own life a number of years ago, Bell ended up in the piano chair of the illustrious group. His contributions to the group, of which he is still a member, have been significant, particularly on the comeback disc, *Jericho*.

When Bell talks, these ears are tuned in.

Bell, after reeling off a number of sessions he had worked on in the past couple of months, finished off the list by raving about the Stephen Fearing tracks he just played on.

"It's the best stuff I've had the pleasure of working on all year," grinned Bell, who doesn't dish out compliments if they are not deserved.

"Stephen's songs have taken that leap to another level and everyone involved in the recording

was really into the music," continued Bell.

With the recent release of Fearing's *Industrial Lullaby* album for the True North label, Bell's word echoed loud and clear after listening to only a couple of cuts.

Fearing, who first played this city 10 years ago as an opening act for James Keelaghan at the Howlin' Wolf club, impressed and had no problem building a following across the country after a couple of years of touring out of his then home base of Vancouver.

A fine guitarist and songwriter who spoke his mind from the outset, Fearing found himself traveling in some fairly impressive circles. He recorded discs with the help of respected musicians and producers like Britain's Clive Gregson and Steve Berlin of Los Lobos. Berlin produced Fearing's Juno-nominated disc *The Assassin's Apprentice* in '94.

A good album, certainly the best he had delivered to date, *The Assassin's Apprentice* still didn't boost the singer-songwriter into the league of a Bruce Cockburn. But when Fearing made a geographical change in his life, moving to Guelph, Ont., it put him contact with a new pool of players and artists.

This observer is convinced that the change was the best thing that could have happened to him.

He started collaborating with people like Tom Wilson from Junkhouse and Colin Linden. Fearing's management team was close at hand and incredibly supportive. True North head Bernie Finkelstein didn't force Fearing to record another disc right away and during the three-year hiatus between solo discs, the very likable and down-to-earth Fearing came into his own and realized what his greatest strengths were.

When he, Wilson and Linden teamed up to record Willie P. Ben-

nett songs under the handle of Blackie and the Rodeo Kings, Linden got the best vocal performances of Fearing on tape until that time. That disc was also nominated for a Juno earlier this year and the group's live shows were the greeted with rave reviews at festivals and concert halls across the country.

When Fearing headed back into the studio to cut this batch of original material he wisely enlisted Linden to produce. New musical friends like Bell, Blue Rodeo's Basil Donovan, drummer Gary Craig, Margo Timmins, Willie P. Bennett and Bruce Cockburn joined in.

The result is a disc with a more North American roots feel. Fearing lyrically cuts to the chase quicker than ever before and that naturally gives the material more of a whollop. That is evident on the opening track "The Upside Down," a song framed with a gorgeous melody where the words take on the form of a stiletto aimed at the greed mongers of our day who are, as Fearing states, impossible to escape.

In town to play Horowitz Theatre on Friday evening in a co-headline bill with Laura Smith, Fearing should be tossing out new gems like "All The King's Horses" and "When The World Was A Well" plus the stunning instrumental "Robert's Waterloo" that begins with the instantly recognizable melody of *The Friendly Giant* theme.

It should be a terrific show and if there's any justice Fearing will be showered with the praise he deserves over the next few months for an album that has been a long time coming.

Richard Bell, you weren't kidding.

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Laura Smith
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Music Notes

SHE'S BAAACK...Not that Music Notes means to imply that yet another Edmonton concert by **Amanda Marshall** is a bad thing. Since the release of her debut disc in late 1995, the lady's E-town story has grown by leaps and bounds. First she opened a **Toni Cochrane** show, then she packed 'em in at the **Thunderdome** then it was a near sell-out a few months back at the **Jube**. Marshall will revisit the Jubilee's big stage on Thursday night and no doubt fans of her big voice and that "hand thing" she does while singing will fill most of the chairs in the hall.

Vancouver blues dude **Nigel Mack** returns to Edmonton on Thursday for a show at **Brandi's Blues Bar**. Mack and his band (the cleverly titled "Blues Attack") are road warriors who pound the miles not only across Canada but in the United States as well. Mack has concentrated on establishing his name in the sacred blues ground of Chicago and plays frequently in the Windy City and its suburban environs. His new album **High Price To Pay** received a nomination for Best Blues R&B album in the recent **Pacific Music Industry Association Awards**.

Bobby Cameron will make his first appearance since summer began in Edmonton on Friday night at the **Side-track**. It's not like Mr. Cameron has been filing his nails at the beach during the dog days of July and August. His current single "If I Wait There For You" is still lodged in the lower reaches of the national pop/adult singles chart after 14 wonderful weeks of airplay across Canada. He spent a couple of weeks in Toronto doing the promo

Mud Scatters for its CD party

ROOTS
BY TERRIANE
RESSLER

Canadian musicians play more different kinds of music than the musicians of any other country. Celtic music seems to be one of our specialties—and lately Canadian audiences have been lapping it up like never before. Acts like Great Big Sea and Leahy are attracting all kinds of listeners.

Another great Celtic band, Scatter the Mud, is coming to the Side-track Saturday night for the release of its second CD, *nevermetoplay*.

"Since CKUA's been such a prominent supporter of ours, we know that we've got a fan base in Edmonton—so we wanted to do a release party up there," says bassist Conan Daly. "Jeremy Greenhouse, from Spirit of the West, is opening for us."

nevermetoplay is actually Scatter the Mud's second CD. The band's first CD, *In the Mud*, was originally released on an independent label but was picked up for distribution a year later by BMG.

For this release, the band and the label agreed to part amicably. Daly says their visions were just too different. On both this CD and the last about half the songs are original compositions and the other half are arrangements of traditional tunes.

"I think if we had goals for

dance on radio and television in the nation's media capital. While there he played a show with the **Oyster Band** the day before those lads hopped a plane for Edmonton for their date at the **Folk Festival**.

Drummer **Sandro Dominelli** is at the receiving end of a lot of "we need a drummer" phone calls in Edmonton. You'll see him anchoring the house band at **Red's** in **West Edmonton Mall** and you'll hear him on **Lester Quizzau's** **Big Love** CD. Friday night at the **Yardbird Suite** Dominelli plays for pleasure when he fronts the **Sandro Dominelli Sextet** (with Kent Sangster, Bob Tildesley, Chris Andrew, Rubin De Toledo and Jim Head). They'll be playing some "in the tradition" jazz with a bit of a modern overlay. Several of Dominelli's compositions will feature prominently in the evening's program.

The **City Media Club** plays host to **Cheaper Than Rent** on Friday night. No, it's not a lease-breaking party. Cheaper Than Rent are one of E-town's up-and-coming new rock bands. They've been gigging for a little more than a year and have already produced a tape called **38th Avenue Wreck**. It's either a Wallflowers allusion or a clever dig at Mill Woods (*Music Notes* can't take credit for them all).

The lights stay on at the **City Media Club** on Saturday when **Prairie Ceilidh** take over the stage. This is a band, by the way, not an event. They're from Calgary and they play a mix of traditional Celtic folk songs, Canadian folk songs and original material. As all Celtic aficionados know, "ceilidh" is a Gael-

Scatter the Mud for the upcoming year, it would be to get us established in the public eye as a theatre-type band," says Daly. "We think we're the kind of band that yes, you certainly can enjoy us in a pub but there's a lot of validity and a lot of stuff that's really

meaty—that you can sit down and go, 'wow, I'm having an audiophile-type experience with these guys.'"

**Scatter the Mud w/
Jeremy Greenhouse
Side-track Café
Sept. 27**

Gary McGowan's iPROfiles

Name: Sandro Dominelli.

Notoriety:

Drummer extraordinaire and leader of the Sandro Dominelli Sextet.

Next gig: Sept. 26 at the **Yardbird Suite** (10203-86 Ave.).

Nicknames: Sandy and the Dominator.

Favorite place: New York City.

Most important thing ever learned: Treat others like you want to be treated.

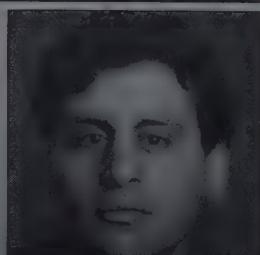
What word do you overuse?

There's three—"cat," "vibe" and "heavy."

Epitaph: I came, I saw, I did.

Ambition: To continue to do what I do and make a living at it.

Humbling experience: It happened almost two years ago. I went to Los Angeles to study with drummer Peter Erskine. His studio is in the back of his house. I walked in and the first



Sandro Dominelli

thing I saw was a poster of Weather Report. That's when it hit me that I was hanging with a guy who'd made the *Heavy Weather* album that still, to this day, is one of the most influential recordings in that idiom of music.

Favorite color: Black.

Influences: Jack DeJohnette, Dennis Chambers and Tony Williams.

If you weren't living in Edmonton, where would you rather be? Toronto.

Vices: I have been known to drink the odd beer. I also like my coffee.

MUSIC

ic word that means "musical gathering," usually seasoned with liberal helpings of adult beverages

A party highlight on the calendar of all **U of A** students is **Bear Country**. Held in the University's Butterdome athletic facility, the show drops several thousand undergrads with money remaining in their student loan accounts on the jogging track in front of a seemingly limitless array of beer kegs. Oh yeah, there's also three or four bands playing as well. This year the **Headstones** headline the show. Bear Country takes place Saturday night. The University libraries will be very quiet on Sunday

Once upon a time there was an Ottawa band called **One To One** who enjoyed a run of radio airplay with a bunch of poppy singles back in the ever-so-poppy '80s. That legacy has been somewhat overshadowed of late by the fact that **One To One**'s main songwriter **Leslie Howe** also wound up working very closely with the young **Alanis Morissette** during the latter's dance pop phase in that self-same '80s decade. You all know what happened to THAT Ottawa lass after she moved to Los Angeles. Perhaps hoping lightning strikes twice, Mr. Howe has packed-up the group and similarly decamped to **SoCal** where **One To One** (after a brief interlude as **Sal's Birdland**) is now called **Artificial Joy Club**. They've landed a bigtime record deal with **Universal Music** and will be returning to the land of their origins to play a show at the **Rev** on Monday night.

There's always a stir in the new music community when a **Sonic Union** band ventures into our city. The label is, of course, the coolest thing about Hamilton, Ont. and the recording home to artists like **Hayden** and **Tristan Pisonic**. One of Sonic Union's new signings is a group called **Dinner Is Ruined** and it'll play **Mickey Finn's** Sept. 30. See the show and see if the label's streak of signing the "coolest of the cool" remains intact.

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MUSIC

Goobers need a Vacation to get away from their vocation

PUNK
BY STEVEN
SANDOR

PreVUE

A s Goober Patrol singer/guitarist Simon Sandall makes a call from the Palo Alto, Cal. office of Fat Wreck Chords, a series of earthquake sirens go off.

"Christ! I hope that's not because we've arrived," cracks the Brit.

While Goober Patrol's music (a happy, melodic mix of pop and punk rock) might not make the earth quake, the British band's happy-go-lucky attitude just might. Even though the quartet (Sandall, guitarist Tim Snelson, drummer/vocalist Stuart Sandall and bassist Tom Blyth) have already been touring North America for two months, they don't miss their hometown of Norwich, England at all.

"We just thought it would be so nice to get away from Great Britain," says Sandall. "It's nice to get away from the fucking Spice Girls and Oasis, even if it is just for 20

minutes. We're stoked to come to Canada. But we were a little disappointed when we came to America, because we found that, what the fuck, Spice Girls and Oasis are on all the fucking time over here, too."

The band's debut North American album, *Vacation*, came out earlier this year on Fat Wreck. Filled with Brit-rock songwriting sensibilities and more than a few hooks reminiscent of Green Day, the album shows that British punk has come full circle. It isn't the self-important, me-me-me-at-all-costs genre it was in the late '70s. Punk has been adopted as an American musical form and for it to fly in the '90s, it has to have a sense of humor.

The band was spotted a few years ago and were quite surprised when Fat Wreck called England looking for permission to release Goober Patrol's material in North America.

"After they called, it took them like two days to put it out," says Sandall. "We were unbelievably stoked."

While punk may be the craze in North America, it takes a back seat

to Brit-pop in the United Kingdom. Goober Patrol knows it will never be put on the cover of the *NME* ahead of poster boys such as Oasis, Blur or Radiohead. But the band has garnered respect from the fickle British music press.

"The reaction we've received from British critics has been varied," says Sandall. "Actually, the *NME* has been very good to us but the metal magazines like to give us a slagging now and then. The metal-types have always been sort of that way with us. I guess we're not cool to them."

While many punk artists will cite a moment of epiphany with the Clash's *London Calling* as the reason they got into music, Sandall's reasons are quite a lot less artistically driven. Playing punk rock was an antidote to life in Norwich. How dead is Norwich's scene? Even the bloody soccer club is no

longer in the Premiership.

"Norwich is a farming area, the land is flat for miles after miles and there's sheep as far as you can see. There's not a hill in fucking sight. You only have to be in Norwich for a few hours and realize there's not a lot

of shit going on down there. Playing punk rock was just an outlet for us. We never imagined people would be buying our records or that it would take us to North America. We just started playing guitar to get us away from our crap jobs. We really didn't fucking care about where we



Goober Patrol fresh from their vacation

could go from there."

Well, at least it got the band a *Vacation*...

**Goober Patrol w/
Down By Law
Sept. 30
Rebar**

How I spent my Summer(camp) vacation...

ALTERNATIVE

BY STEVEN
SANDOR

PreVUE

It's the most observed rite of September. Students go back to school and tell their classmates and teachers how they spent their summer vacations.

So, it seems only logical to ask the question of Santa Barbara, Cal. resident Tim Cullen. After all, he is the singer and guitarist for Summernight, one of the buzz bands of the year. And the band's name pretty well demands that the question be asked...

"Well, I spent all summer touring with the band," says Cullen during a two-week vacation from touring. The band gets back on the road Sept. 30 when they join Tonic for a gig at Dinwoodie. "We got to tour with Failure and the Poster Children and we were on the first half of the Lollapalooza tour, on the second stage. We got to play with some other cool bands like the Eels and Radish. We made some pretty good friends and we played some pretty good shows together. But, boy was it hot and humid, especially driving in our little van."

And what did it feel like to tour in a van in the same convoy as the luxurious buses some of the tour's top acts use?

"I'd love to tour in a nice bus, just to see what it was like—how luxurious it is. Maybe it's not as good as touring in a van. I don't know."

But if the initial success of the band's debut CD *Pure Juice* is any indication, Cullen, vocalist/guitarist Sean McCue, bassist Misha Feldmann and drummer Tony Sevener won't have to wait long before putting the "For Sale" sign on their van. *Pure Juice* is a fresh,

rock-oriented record with a lyrical bent that attacks relationships in crisis—those turning points between man and woman, those bittersweet times you face when confronting both the end of a relationship and a new beginning in the world of singles.

Is this to suggest that the boys in Summernight have had bad relationship experiences?

"Sean and I both write our music based from experience," says Cullen. "I don't think that we could work any other way. Oh, sure, we emphasize and embellish from what happens to us or what we hear from our friends. But we found that you always have to write about what you know rather than writing about what you don't know. There's more honesty to the way we approach our songs and that's how we express our feelings about things."

The band's formation came about in the musical spawning ground of Santa Barbara, which is also home to a number of other hot acts, such as Dishwalla and Nerf Herder. All four members of Summernight kicked around in several bands and finally united in 1995.

"We were always recording during that period," says Cullen. "Demo after demo. Then, we made this demo and we knew we had the sound just right. We finally got it together. Instead of recording on an eight-track, we recorded on a 16-track, still in our kitchens, mind you. On the strength of the demo, we got hooked up with management who started shopping us around."

The rest, as they say is rock history. Like you did anything better with your summer vacation.

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UNIVERSAL CONCERTS CANADA

MUSIC

Sidetrack prepares for Greenhouse effect

FOLK
BY ROY
SHEA

PreVUE

Jeremy Greenhouse's new CD *Unraveled* is one of those that defies categorization.

Is it country? Well, a lot of the tracks are hurtin' songs—but the guitars in "Anything At All" are too, well, heavy. So is it rock? Somewhat—except the whole thing is riddled with straight-ahead fiddle music.

"It's a really interesting combination of folk roots with other influences—rock, pop, country, whatever," Greenhouse says. "There's a dance loop in the background of 'Anything At All,' for example, but a violin takes the lead at the end."

Ah, he's folk. That explains it. Greenhouse is a Vancouver-based artist who's been doing singer-songwriter stuff with Jeremy Greenhouse and the Effect for over two years. He's appeared in clubs and festivals across the country.

He wasn't always a Vancouverite, however. He grew up in rural Ontario and studied violin at Montreal's McGill University. He grew up in a household filled with music.

"My dad was a strong influence," he says. "He was always singing folk songs. I grew up listening to the Kingston Trio and Peter, Paul and Mary, so those made a big impression on me."

But while he always knew he was going to be a musician, he

didn't find his true calling until his McGill days.

"When going to McGill I stumbled on a recording by Stan Rogers, the late folk singer. It blew me away to hear those songs. He was singing one about a woman from Wiarton and he was singing about something I actually knew. All I'd heard on the radio were hits about Texas and places in the United States—so I got excited about writing songs about things I really knew."

Unsurprisingly, then, one of his favorite songs on *Unraveled* is "Jenny & Jason," a song about two 16-year-olds about to become parents. While touring across North America, Greenhouse noticed a proliferation of Denny's—and in the song, the baby's "wham bam Grand Slam Breakfast special" conception took place in the men's room of a Denny's.

It's wry observations like this that fuel Greenhouse's songwriting.

"Often I'll just be goofing around with the guitar," he says. "I'll hear some phrase that doesn't relate to everything else that was said. Sometimes a particular story or something in the paper will strike me. Like Kathleen Weinstein from New Jersey: she was a good samaritan murdered in a carjacking."

The latter led to "Name," a song about how tragedies in the news make names of people you never knew stick in your mind. And no, Greenhouse doesn't dwell on the negative side of life. In fact, he's been having a pretty darned good year, thank you very

much.

"One thing that's been really positive was working on a project with J Knutson from Spirit of the West," Greenhouse says. "We ended up in Vancouver co-fronting a band (Knutson Greenhouse Effect). He was seasoned musically and a great addition to my musical education."

"Actually, through the course of that we did a lot of interesting playing. We backed up Michelle Campagne at a whole bunch of French festivals—it was my first experience playing in front of 15,000 people on a huge stage. It really helped me pull up my socks a bit and hear a lot of interesting bands—like everyone else in Canada, I'm a big fan of the Tragically Hip."

This might be the last time Edmontonians get a chance to hear Greenhouse for a while. In the last month, he's been making plans to move down to Minneapolis with his wife, who got a job offer down there. He'll miss Canada but it won't be *too* far away.

Says Greenhouse, "It felt right for me musically. For me to have a gateway to the American market but still close enough to Canada to keep doing Canadian tours. And I don't like to say this but it's quite shocking in Vancouver how all the music clubs are falling down. Who'd have thought you'd see the Commodore closing down?" ●

Jeremy Greenhouse
at Sassafras the Mud
Bistrocafe
Sept. 27

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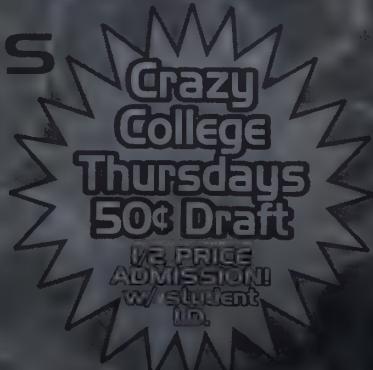
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MUSIC

Now what you callin' a rave?

DANCE

BY ROY FISHER

PreVUE

Let's get this straight: it ain't a rave, it's a party. Or, rather, it may be a rave but the whole thing about raves is that they're just parties. Get it?

Nicholas Delgado Jr. hopes so. He's the man behind Nexus, an annual magnet for dance-minded individuals. The first Nexus in 1995 was basically a gathering of local DJs and live acts. This year, Delgado is branching out.

"This year we're putting more out-of-towners in the show," he says. "Every year it's growing with more out-of-towners. The Nexus name has been established as something for people to look forward to—they know it'll be successful, they know the production will be great."

The 1997 Nexus features four rooms, each with a theme—in this case the four classical elements.

Each room will be decorated according to its element and has its own roster of DJs.

For the uninitiated, "raves" traditionally refer to massive all-night quasi-secretive warehouse gatherings which partygoers find out about through word of mouth.

Then again, whose tradition are we talking about here?

"The word 'rave' is mainly used in the mainstream," says Delgado. "Other than that, in the so-called underground, it's just a party. There's that touch of good underground rave scene, in that we've involved a lot of local businesses that really support that scene—whereas you get all those corporate companies like Gap and all that, that really don't know what's happening in the whole scene."

Delgado hopes the growth of Nexus will mimic another famous Edmonton gathering: the Edmon-

ton Folk Fest. Next year he hopes to get even more out-of-towners and make it a true "festival for Generation X." Or maybe even more—his own ideal of the perfect party bridges the generational and mainstream/alternative gap.

Says Delgado, "To me, there's no such thing as the underground. The underground does not exist; it only exists in people's minds. Partygoers are all equal. Around the world, this kind of music and the people aren't underground—except here."

"It doesn't matter how old you are. Last year 16 and 40-year-olds came in. And nobody cared. Everybody's welcome. Other shows are geared towards a certain type of clientele, even other shows I've done in the past—but not this one."

Nexus
Old Strathcona Bus Barns
Sept. 27

What is a Chapman Stick, anyway?

FOLK

BY LORRAINE RESSLER

PreVUE

The Mavins have invented a new musical genre.

One of them describes their sound as "folkrock psychojazz." It's a fairly unique sound—a trio comprised of guitar, drums, vocals and the Chapman stick. Never heard of the Chapman stick before? You're not alone.

Bill Hobson, Dale Ladouceur and Barrie Nighswander are the Mavins. Up until a year and a half ago, Ladouceur and Nighswander were two-thirds of Neo Trio. But when drummer John Newton departed from the group, Ladouceur and Nighswander asked Hobson, Nighswander's fellow Tacoy Ryde member, to step up to the trap set. They also decided it was time for a name change. They heard the word "Mavin," looked it up and found that although today it means "an expert," it was originally from the Hebrew, meaning "to understand." It seemed like a good name.

The Mavins' sound is unique on a number of different counts. Ladouceur's label of "folkrock psychojazz" isn't all that far off. She says, "We all have folk roots. I grew up listening to Gordon Lightfoot and Neil Young. Bill likes more jazz and funk stuff but Barrie likes the Grateful Dead. So there's a real folk base to the music but we kick-ass rock. And I don't know how, because I hardly ever listen to jazz but chords on the stick tend to sound really jazzy."

With only the odd exception, the group writes all

its own music. Song lyrics like "Watching pivotal injustices on History TV/ Lure you into thinking we have grown from what we see" from "Revolution" are indicators of the group's social and political consciousness. Ladouceur, who writes most of the lyrics, is clearly a passionate voice for political and social change. She's taken on Members of Parliament, the media—anyone she feels is misleading the masses.

Originally a guitarist, Ladouceur now trades off on the Chapman stick and the bass guitar.

"About 10 years ago, I saw a documentary about Peter Gabriel's *Security* album. Tony Leavin is this amazing bassist who's played with John Lennon and Paul Simon. When I saw him play this stick on this documentary, it floored me. Visually, it made so much sense just immediately—it just hit me so hard." While being interviewed, Ladouceur was quick to pull the stick out and hitch it onto her jeans the way a Walkman would. It's a fretted instrument with numerous strings and although it looks like a cross between a harp and a guitar, the strings are tapped—like piano keys.

The band's CD, *To You* was released last May at the Sidertrack to a full house and sales have been even better than hoped for, aided by airplay from CBC and CKUA.

The Mavins
w/ Maria Dunn
Uptown Folk Club
Sept. 26

Dim the lights for some Soft music...

ALTERNATIVE

BY ALLISON FLEMING

You can compare Edmonton's Soft to other bands—the Cranberries and the Cocteau Twins come to mind. But as far as influences are concerned, don't go there! The width, breadth and depth of influences for Soft span every musical taste, style, genre and era.

For those of us fortunate enough to have had a chance to listen to advance copies of the soon-to-be-released *The Tower*, Soft comes across as a band that has crossed many thresholds. The band's sound defies traditional classification—its lyrics are badass mean one song, gentle and sooth the next.

While the band's CD release party is set for Saturday night at the Rev, the events leading up to this public display of mutual affection may have been as important as the release itself.

Soft has been together since 1995 and the band (consisting of

vocalist Tanyss Nixi, bassist Rod Wolfe, guitarist Shane Austin, guitarist Dean Lonsdale and drummer Tim Anderson) has spent that time working towards this CD.

Says Austin, "We wanted this to be as perfect as possible, we know that we have a product that's going to stand up to anything on the market—especially if it's an independent. We took the time because we wanted to make sure that people were going to buy the CD and listen to it a lot."

The five tracks on the CD are as diverse as the influences that have inspired it. Nixi explains: "These five tracks are pretty much representative of each of the different things we like to do. There are a lot of changes in dynamics and, actually, these are probably the most polished of all the songs we do. There are a lot of other songs that I wish we could have got on the CD, this is basically a demo—our first CD."

The music and the lyrics on *The Tower* support the theory that music is truly an emotional expression. Yet, while emotions can be detected in the music, they are

also elicited from the listener.

"Sure it's intentional," says Nixi. "It's hard to gauge how successful we are because we're not the listener. That's why we play music—to make people feel something and enjoy it, not just to provide background material so they can get drunk and go home with some stranger. The main thing is to 'ven' which is to sort of exchange energy between yourself and whoever's watching—not to have them feel like they're listening to a series of relentlessly long pop songs but to really feel something. We recently opened for Holly McNarland at the Rev and she had this one song where she was just screaming 'Where the fuck have you been?' but it was really melodic. She wasn't just shrieking and the song was good. At the time it felt really almost cathartic. We definitely want people to feel something or what's the point? It becomes sort of self-indulgent wanking otherwise."

Soft CD Release Party
The Rev
Sept. 27



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New blues impresario lays down the Laws

MUSIC
BY CAM
HAYDEN

PreVUE

Blues guitarist Robbie Laws is on his way to Edmonton for a week-long stay at the Commercial Hotel's Blues on Whyte pub, next Monday-Saturday.

Who is Laws, you might ask? Well, he's an award-winning blues guitar player from the Portland, Ore. area, a part of the northwest United States that is a hotbed of blues talent and supporters. The "Muddy" awards are presented by the Cascade Blues Association each year—and in 1995 Laws took the trophies for Best Blues Recording, Best Contemporary Band and Best New Blues Band.

I caught up with Robbie as he was relaxing on a friend's farm in scenic Black Diamond this past week.

"I've been playing guitar for about 20 years now and I've done my share of stuff other than blues over the years," said Laws. "In fact, I even spent a year-and-a-half in a 20-piece mariachi band. It was a good experience—working with a horn section, toning up my rhythm licks and so on—but I always come back to the blues. It feels like home to me. Basically, the structure of the blues—is simplicity and complexity all at the same time which allows you to express yourself in many different ways—kept me coming back and now, staying there."

I asked Laws about his influences. It reads like a blues who's

who. In addition to the local flourishing scene in Portland (which Laws says was very nurturing to him), the names T-Bone Walker, Gatemouth Brown, Guitar Slim and Lonnie Johnson came up. I said it sounded like he had a real affinity for Texas players and for the jump and jazz-flavored players in particular.

"I love jump and swing blues and we do some of that on our forthcoming CD," he said. "One of the guys I didn't mention is Albert Collins. Meeting Albert was the one experience I can point to and say that was it. That's when I knew I was going to be a bluesman. I really didn't know a lot about him when a bunch of friends and myself piled into a car and headed down to a club in Portland to see this guy. I was totally knocked out—his playing, his rapport with the audience and the flow that he had...It was a life-changing experience."

"Then serendipity set in. I was moving and I had all my things packed in a truck. I was going to stay overnight in a motel and, when I went to check in, who was there but Albert Collins! He had a great sense of humor. I met his wife and we hung out for about four weeks. He taught me some stuff on the guitar and offered words of encouragement—we even went to some gigs together. After the smoke cleared, I had to step back, clear my head and analyze what he had laid on me. It continues to help me through. It made me realize that in some ways the blues is handed down from one generation to the

next and I think in some way Albert Collins was handing some of it down to me."

As far as the recording process is concerned Laws likes to mix it up in the studio.

Said Laws, "Some players love that live, off-the-floor sound for its immediacy and honesty and some like to work on the pieces track by track. I like to do a little bit of both and in fact that's the case on our forthcoming CD, *It Don't Pay to be Poor*. I wanted to get some horn arrangements down and really tight on some tunes but I also wanted to get that off the floor sound—so you'll hear both."

Laws is currently touring out of Portland with his quartet, consisting of Tim "Deacon" Doyle on keys and Don Shultz on drums. Both are veterans of the Portland scene with a ton of experience.

"My usual bass player, Phil Haxton, is at home recuperating from back surgery, so for this trip I've brought along David 'Night Train' Lingo, a good friend, a hell of a bass player and all-around nice guy," said Laws.

This weekend you may want to say "so long" to a singer who has made Edmonton home for the past number of years. Sophie of Sophie



Blues master Robbie Laws has done it all.

Laws, tune in to the Friday Night Blues Party with Cam Hayden this Friday Night (Sept. 26) on CKUA Radio, 94.9 FM, between 9 p.m. and midnight. You can also catch Cam on Alberta Morning, Monday through Friday from 6-9 a.m. ●

Robbie Laws
Blues on Whyte
Sept. 29-Oct. 4



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National Black Coalition of Canada - Edmonton Presentation

Vancouver band encourages audience to have a Hissy Fit

ALTERNATIVE *PreVUE*

BY STEVEN SANDOR

One can't help but notice the vocal similarities between Courtney Love and Giselle Grignet.

Grignet, who belts out punk/pop tunes for the Vancouver-based quartet Hissy Fit, has a delivery almost identical to that of Kurt Cobain's famous widow and lead singer of Hole. But don't think for a second that Hissy Fit takes itself nearly as seriously as Hole.

While Love's music is an angry feminist take on the corporate world, Hissy Fit (Grignet, guitarist Terry Armstrong, drummer Scott Wong and bassist Rich Colwell) would rather stick with everyday problems on its debut independently-released full-length CD, *What to Wear*. With songs like "Giri Trouble" and "No Worries," the band's

music strikes a more personal, less global chord.

The band formed in December, 1995 after Colwell and Armstrong left their band after jamming with Grignet and Wong. After two months, the band released a demo cassette, *Rude Like Me*, which spawned the local Vancouver hit "S.H.E."

"We were all living in Vancouver and I wanted to start a band with Scott," says Grignet over the phone from her Lotusland home. "Terry and Rich liked what we were doing, what we were laying down on tape. So they decided to come along."

The band has improved ten-fold since the release of its cassette—at least Grignet thinks so.

"We've become a lot better over time. The tape was something we did very quickly but it's still something we feel was a quality effort, because there's only one song off the tape that we don't play live anymore. But our songwriting has come a long way, we complement

each other and I think it's apparent on the new CD."

The band wants to build a solid fan base before it goes after a major-label deal. Hissy Fit wants to prove that it can win fans over before going after the proverbial brass ring.

"Our aim is to put on good shows, not actively solicit labels," says Grignet. "When we have a good fan base, then we have something under our belts that we can approach a major label with. To attract a major label, we have to prove our worth. For instance, we've had our songs added to about two or three different charts a week. We made the campus radio top 50 twice over the summer. Our first song appeared at number 46 and we thought it was a fluke. Then, it happened again."

Hissy Fit
Rebar
Sept. 27

Down By Law's show arrests Euro audiences

PUNK
BY STEVEN SANDOR

PreVUE

SoCal label Epitaph Records has found a niche in marketing records that fuse punk aggression with pop songwriting panache. But maybe no one band on the label (which has included or includes such famous names as Pennywise, the Red Aunts and the Offsprings) has a more deliciously poppy sound than Down By Law.

The Los Angeles-based band are about to embark on a North American tour in support of their brand-new record, *Last of the Sharpshooters*. And it's no coincidence that the band's jaunt around North America will begin in Canada.

"I am so looking forward to coming to Canada again," says bandleader Sam Williams. "Canada has always been friendly to Down By Law. We think it's the greatest place in the world. It seems that throughout the country that people have warm spots in their hearts for the poppier type of bands. Just think about how popular Big Drill Car was in Canada—by now, everyone has forgotten them in Los Angeles. And I listen to and am influenced by a lot of great Canadian bands. Take the Doughboys and the Nils, for instance."

The band toured Europe in the summer—where its new album had already been released. For some strange reason, even though Down By Law is an American band, its albums are released in Europe first, North America second.

"Yeah, the record came out when we were about halfway through Europe with the Warped tour," says Williams. "We played with about 10 bands, including Pennywise, Sick Of It All and the Dance Hall Crashers. We sort of had a set line-up but we did change it around some nights. Sick Of It All, Pennywise and Millencolin were kind of the headliners, so it got badly muddled if we tried to switch it around too much. Those three bands were the ones that sold the tickets and if we played after that, things really didn't work out. We only did that once."

Recording the new album forced the band to reassess itself. A new drummer, ex-Joykiller drummer Chris Lagerbord, was brought into the band. But things didn't work out and the band is touring with a new skins-beater, Milo Petesko.

"It turned out to be a whole new experience," says Williams. "We had a different producer—that is, we produced it ourselves in collaboration with our sound engineer, an awesome guy named Paul Dugre. There was a very tangible difference in the music this time around, especially since we had a new drummer."

"Chris was brought in on a trial basis. He played absolutely great on the album but it didn't work out that he could be a permanent member of the band."

So despite a new drummer, Down By Law will be sure to draw in the rabid punk fans Canada is known for. And that makes Canada the planet's number-one place in the band members' hearts.

Down By Law w/Goober Patrol
Rebar
Sept. 30



Backed by the festival's longtime Amos Garrett-led houseband, Witherspoon lent an air of class to blues music in a day and age when all too many blues musicians look like they've just crawled out of a van before they hit the stage.

Wearing a suit, Witherspoon hit the stage and not only sang like a million bucks but looked like it too. He tossed off solos to his supporting players and constantly acknowledged them for the fine job they were doing. At one point he gave Garrett the high sign to keep soloing and began applauding Garrett's incredibly built solo—which only upped the noise meter on the Gallagher Park Hill.

Earlier that afternoon, after finishing a rehearsal with Witherspoon, Garrett couldn't contain his appreciation for being able to play behind the legendary singer who had hit with songs like "Times Gettin' Tougher Than Tough" and "Ain't Nobody's Business."

"I used to go watch Jimmy's shows when I was a teenager in Montréal," said Garrett before adding, "he's one of the all-time greats and still is and he's one of the reasons I do what I do for a living."

I've had the opportunity to see Garrett beam a lot over the years but his smile that day will never be erased from my memory bank.

It would be a major oversight not to mention the passing of singer Jimmy Witherspoon. He died last Thursday in his Los Angeles home.

"The Spoon" was one of the major figures in both the blues and jazz worlds for over five decades and his voice was one of the most distinctive instruments those genres have ever known.

The volume of work he leaves behind is incredible. It is fitting the singer continued to record and make great music almost right up until the time of his death.

Blues fans in this city should and probably do consider themselves fortunate the singer who was born in Arkansas gave a mainstage performance at our Folk Festival a few years ago.

No wonder Christie left him

BILLY JOEL
Greatest Hits Vol III
(Sony Music)

Yeeehhhh! If this dreck is what mainstream pop music is all about, then color me freak, buddy. This is the kind of music that forces people to draw the line on friendships, relationships and, hell, even one-night stands for that matter.

Way back when, Billy Joel penned a semi-autobiographical dirty about an ivory-tickling loser called "Piano Man." It was enough to figure "Well, there's his 15 minutes of fame, now he'll return to obscurity where he belongs." Instead, Joel tried to come on like a genuine rocker, although the actual music owed a lot more to Tin Pan Alley-derived pop.

Now, don't give me all this about what a great musician he is. We all know how many great musicians are out there, playing hot-as-guitar solos on TV commercials for everything from dog food to inflatable plastic backyard water slides. Big effing deal! C'mon, are you gonna buy that "music," too?

Besides, that's not even the point. What I find so utterly lame about Joel is that he doesn't stand for anything (not even crass commercial tunesmithing) but he'd like to make you believe otherwise. This idea is at the core of my beef with Joel. At least Paul McCartney was always up front about being a bland pop songwriter but Joel would have you believe he's doing something significant. When New Wave happened in the '70s (like it or not, anyone with a serious opinion on the subject of pop music has to admit it was the single most exciting thing to happen in some 20 years) what did ol' Plop-o-rama give us but "It's Still Rock and Roll To Me" (the song described in the hilarious book, *The Worst Rock and Roll Records of All Time* as "a stuttering, knee-jerk attack on all the rock he doesn't understand, i.e. most of it"). Amid all the maudlin fluff offered on Vol. III, the standout bogus tracks include "We Didn't Start The Fire," which is the stand-by, economy-class version of Dylan's "Subterranean Homesick Blues," as well as deeply emotional/aural Heimlich maneuvers such as "This Is The Time," "The River of Dreams" and... oh, I can't go on... I just ate.

To borrow a bit more from Guterman and O'Donnell (the authors of the book), "the idea in rock and roll is to sound spontaneous, not merely be spontaneous. Billy's protests don't matter because the moments sound so fake. No single performer has done more to encourage musicians, without a shred of rock credibility, to think that pretending to rock out is the same thing as rocking out than Billy Joel. Joel's first love obviously isn't rock. There's nothing wrong with that but why does he have to keep lying to us?" There. I couldn't have said it better myself.

And of course, if this is pissing you off, then rip up this page, try to forget you ever read this and then put on your copy of *Greatest Hits Vol. III*. But in my books, you'll be getting exactly what you deserve.

T.C. Shaw

TANYA DONELLY
Lovesongs for Underdogs
(WEA)

Maybe it's no accident that the cover and CD-jacket photos of Donelly are a bit out of focus. "Out of focus" is a good way to describe Donelly's solo effort.

With Belly, the Breeders and Throwing Muses, Donelly was a vital cog in the musical stew, adding her



This week's
newest discs

swirling guitars and lush vocals in lead or back-up capacity. Donelly's style (especially with Belly, which was essentially her band), always leaned toward the ethereal, layered guitar sound of the British shoegazing bands (Lush, Catherine Wheel, Slowdive).

But with her solo work, one isn't sure if Donelly wants to rock out (the first three tracks of the album sound a little too much like Anne and Nancy Wilson compositions), be experimental ("Lantern," the album's fifth track, is the strongest piece on the album. It features a simple vocal over a static beat, a regimented, stripped-down tune which is somewhat Liz Phair-ish) or bore the world with bad punk-rock-ish analogies in her ballads (Suzanne Vega she ain't—and Donelly's lyrics are usually passable. Maybe it's writer's block or something).

Here's an example from "Mysteries of the Unexplained":

"I heard a song/ I heard the saddest song on WSUK/ they play it every other day/ 'cause the greaser sent them t's and toys for regular airplay/ all your heroes are whores..."

Is that supposed to be deep? WSUK? How long did it take to think that one up?

Lovesongs for Underdogs is a messy, disjointed work by a woman who spends some of the time trying something new (basic rock) and falling back on her tried-and-true formula (shoegazing). Donelly has, up until now, enjoyed a fine career filled with critical acclaim. Let's hope this solo effort is an aberration.

Steven Sander

THE END OF VIOLENCE
get
(Outpost)

German director Wim Wenders has long been fascinated with pop culture, which he meditated on throughout his critically-acclaimed early films such as *The American Friend*, starring American icon Dennis Hopper. Wenders eventually reached pop icon status himself with the success of his film *Paris, Texas*—an inspiration to numerous television commercials and the source for one of the greatest soundtrack scores in recent years.

Wenders then began hanging out with the likes of Nick Cave, U2 and Lou Reed, featuring them in his movies and their accompanying soundtracks. He even collaborated on two unproduced screenplays with U2's Bono, while also directing videos for the band. Soon, his films' soundtracks were better than the films themselves, such as the outstanding collection assembled for the interesting but flawed *Until The End Of The World* and the equally strong compilation for the rather messy *Far Away, So Close*.

Wenders' latest film *The End of Violence* hasn't reached Edmonton yet but its soundtrack has—and once again the director at least garners a victory on this front.

The film was scored by guitar legend Ry Cooder, who also did the honors for *Paris, Texas*. The soundtrack includes his new piece called "Define Violence." Also featured is a new electronica-inspired duet between U2 and Sinéad O'Connor that, if not too

catchy, is definitely interesting.

Other new songs specifically written for the film include contributions from Spain, Medeski Martin & Wood, Tom Waits, Howie B and DJ Shadow. The first two bands provide excellent examples of the moody cocktail-flavored music that built their reputations, while "Little Drop of Poison" is vintage sounding Waits circa *Rain Dogs*. DJ Shadow's "Untitled Heavy Beat (Part 1 & 2)" lays down a terrific jazzy groove that not only doesn't let go, it sticks around and squeezes tight.

The soundtrack dips into country-rock terrain with a song by Whistkeytown—humming but sounding too close to the Eagles to be good for your health—and an "only acceptable" duet from Michael Stipe and Vic Chesnutt, which disappoints only because both have done far better before.

A little Latin flavor is added by Raul Malo (of the Mavericks) and Los Lobos, the latter of whom also surprise with a warped contribution from their experimental side project, the Latin Playboys.

Somewhat less impressive is a mellow song from the Eels and a previously unreleased track from Roy Orbison but all around this is a fine collection of music.

Jason Margolis

LEE ROY PARNELL
Every Night's A Saturday
Night
(Career/BMG)

Here's a fine disc that sort of got lost in the shuffle of summer releases, that unfortunately may well be the final disc of Parnell with his longtime Arista/Career associates.

To reiterate what Parnell wrote in the liner notes, this is a time of widely unidentifiable and homogenized music and this album is an attempt at making honest-to-goodness real music.

Well, Parnell and his band the Hot Links, which he finally hauled into the studio with him, succeeded on every level with this 10-song package. It confirms Parnell as a whole lot more than a modern-day country artist.

As a guitar player, singer and writer, Parnell grew up in one of the best musical environments one could ask for. His dad's best friend was none other than Bob Wills, so the aspiring musician got a dose of blues and western swing music injected into him right from the source.

Parnell's slide playing ranks right up there with anyone you can mention. He and the Links tip it up instrumentally on "Lucky Me, Lucky You." Bonnie Raitt should grab it, the title track and the groove-driven closer "Mama, Screw You Wig on Tight."

He's also a passionate vocalist and his best takes on that end are a reworking of the Merle Haggard classic "Honky Tonk Night Time Man" and Guy Clark's "Baton Rouge" where the composer joins Parnell on the choruses.

If you've missed out on what this multi-talented roots musician has to offer, jump on this disc—you won't be disappointed.

Peter North

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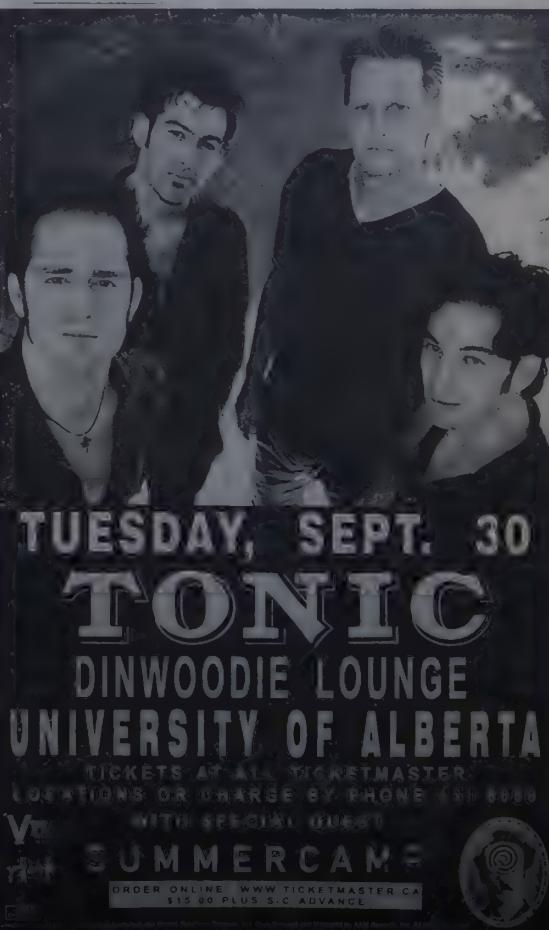
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Direction makes Williams' complex play compelling

THEATRE
BY ARAXI
ARSLANIAN

Revue

We all like a little danger—throwing caution to the wind and letting our instincts pave the road ahead, playing with fire, running with the wolves. Often, we are burned in the attempt, our scars a potent reminder of the lessons we've learned. It's the reason why people eat grapes without paying for them at the grocery store, why many single female friends of mine date leather-jacket clad jerks with drinking problems.

And it's why so many directors still take on Tennessee Williams' *Suddenly, Last Summer*. The piece recounts the bizarre murder of Sebastian Venable as told by his cousin Catherine Holly, fresh from a mental breakdown. Violet Venerable, New Orleans doyen and Sebastian's mom, has had poor Catherine

treated with every form of institutionalized treatment possible, made easier by the greed and temerity of Catherine's own family. As a last resort Violet seeks out lobotomy specialist Dr. Cukriwicz but the young doctor is so compelled by Catherine's story he insists on hearing it to the end.

What follows is an intricate tale of deception, narcissism, homosexuality and eventually, cannibalism. The text is so flawed, however, that most patrons never really get the gist of the story. The things that make Williams' work so great... lyric language rich image and metaphor, expertly crafted relationships... become the very undoing of *Suddenly, Last Summer*. The key is information. The playwright made huge strides in dealing with the darker side of humanity in other works, all the while deftly avoiding what would be considered at the time blatant vulgarity.

The uttering of certain words could not only shut down a theatre and blacklist its creators, but land them in jail.

The true story of Sebastian is unraveled in such a coy and careful manner, most audiences miss it altogether. William's characters are drawn in broad theatrical strokes, their tales are long and passionate, requiring a different kind of listening. The impatient, the inexperienced or the ignorant tend to tune out. The playwright's clever maneuvering is the play's undoing. The structure, plot and writing are not Williams' best.

Or but who could resist the fallen offspring of genius? The themes alone are too tempting to ignore! Cannibalism may be a microscopic part of this play but it never fails to fascinate.

Just so at the Citadel Theatre. Artistic director Duncan McIntosh must have been intrigued by the challenge that has overtaken so many others. Eager to meet the

challenge head-on, he assembled one of the best casts the production has likely ever seen. Barbara Gordon is deceptively coy as she flirts her first few moments onstage but her malice and unvented grief at the loss of her son give Violet a charm as potent as it is deadly. Bruce Davies, undoubtedly one of the best onstage listeners this reviewer has ever seen, gave enormous honesty and weight to the surrounding action as Dr. Cukriwicz.

McIntosh's direction, too, was indeed his best work to date. The careful and often brilliant use of the silent witness added layers of meaning to acts of denial, rebellion and disclosure. Ensemble members Davina Stewart, William Vickers, Carrie Theil and Isobel Smith (giving a white-trash glow to Mrs. Holly that would make Jerry Springer drool) were highlights here.

Jane Spidell's rendering of the tortured Catherine Holly is breath taking. Spidell's intricate charac-

ter work gave this oft-abused role such humanity, dignity and pathos one cannot help but fall in love. With a final monologue that is the equivalent of the Boston Marathon turned obstacle course, an absence of a Sterling nomination for this performance may cause a riot or two.

The earnest and frankly gorgeous work that saturates this production only proves the point further. *Suddenly, Last Summer* is the eternal bad-boy that directors seek to nurture with their own artistic care. But bad-boys tend to eat your food, drink your beer, use you up and, despite your best efforts, leave you high and dry. Does that mean anyone will listen?

Nah. Love at first sight always wins in the end.

Suddenly, Last Summer
The Citadel, Shotor Theatre
Closes Sept. 28

Getting instantly intimate with interactive art

VISUAL ARTS

BY AMY BOYD

Being a fan of the somewhat over ornate and frivolous rococo art form, some would say I'm not exactly what you would call an art aesthete. When I agreed to see *Instant Intimacy* I was dreading the revolutionary horrors I believed would assault my eyes. Imagine my surprise when I found myself having a blast at the multi-media installation.

Instant Intimacy is presented by the Film And Video Arts Society of Alberta. FAVA called for submissions that either challenged or accepted the notion of technology as a facilitator to communication. Some of the submissions are great and others miss the mark.

My favorite works were the ones involving viewer interaction. I've always believed art should be seen and not interfered with, so I approached the interactive pieces with much trepidation. "Solace, A Passive/Aggressive Sculpture" by Angus Wyatt immediately grabbed my attention—a couch and a pillow with a large mechanical hand stretching over it. I watched a few braver participants take a seat before I had a go. People would sit on the sofa, lay their heads on the cushion and the giant hand would tenderly pat their shoulders.

How peaceful—or so I thought. When I finally mustered the courage to take a turn, I laid my head on the cushion and a soothing voice started humming in my ear, "There, there. It's all right." But then the giant hand started patting me. Being of small stature, the giant hand missed my shoulder and instead started fondling my breast! The voice, "There, there. It's all right," became menacing and perverted. I was being molested by a mechanical hand! Passive for some, the sculpture immediately became aggressive for me. Ick, I jumped up and almost ran away from the lecherous hand. "Solace..." was instantly too intimate for my own tastes.

A work by Beau Coleman entitled "Continental Divide" thrilled me. Set in a small alcove the viewer enters and is surrounded by four television screens. A pair of nicely shaped lips calmly utters sentences at you. The lips randomly appear on the different screens, drawing your attention this way and that. The whole peace was very comforting for me. I felt tranquil, warm and safe in that space. The words barely registered. The tone of the voice, the movement and the giant lips soothed me—especially after my terrifying experience with "Splash!"



Karen Guttman's work 'VLT'

My favorite work of the evening was a piece entitled "Candy Coated" by Brent Irving. It consisted of a luxury car door and electronic window. When I rolled down the window I was privy to a comfortably placed peep-hole. When I looked through the hole I could see a bevy of naked Barbie Dolls swaying back and forth, beckoning me to gaze at their lusciousness. I was immediately transformed into the dirty old man trawling for hookers. I was the pervert looking through the peep-hole at the sorority house. "Ya, that's right baby. Shake it, baby. Do a little dance for Daddy!" Wow, I couldn't get enough of this piece. The window went up and down, up and down. The ashtray light went on and off, on and off. I liked my new persona. I even demonstrated the piece for one of my newly arrived co-workers—who also instantly adopted a new lascivious persona.

The entire exhibit consists of 10 separate works. Actor Darrin Hagen and dancers Karen Guttman, Amy Schindel and Gabriella Rehak perform live pieces. Hagen's piece can only be seen on Saturday night at 7 p.m. so schedule your visit accordingly.

I could have dryly analyzed each piece on the statement it made concerning communication but that wasn't what this installation was about. It was fun and to get pedantic would have ruined that for me. You'll never be able to understand *Instant Intimacy* by reading about it. See the installation and listen to your body and the way it reacts to the different pieces. I encourage everyone to go and experience something a little different.

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WWII tale inspires puppet fable

Puppeteer Ronnie Burkett was the Rain Man of the marionette world

THEATRE

BY ALICE WEBB

PreVUE

What was intended as a pre-meal diversion for Ronnie Burkett has become a life-long career and obsession.

When Burkett was seven years old, his mother told him to read the encyclopedia while she was making lunch. According to Burkett, the precocious tot selected the "P" volume, which fell open to "Puppets." The rest, as they say, is history.

Soon after, Burkett wrote letters to many well-known puppeteers, some of whom wrote back.

"I absolve those who did not write to me," says Burkett, who now understands the touring schedule of a popular puppeteer can mean being on the road eight months of the year.

Even early in his life, Burkett displayed a professional attitude to his art. Not content to produce puppet shows in cardboard boxes with amateurish-looking puppets ("Puppets are not an arts and crafts project," cautions Burkett) the youngster instead began reading everything he could about the art of puppeteering. "I wanted to learn the history and terminology first," says Burkett.

Due to his extensive reading, Burkett became the Rain Man of the marionette world. At age 14, his parents sent him off to a puppet festival in Michigan, where he sat around with "crusty old guys" who were spouting historical data about their lives. Burkett cheekily corrected them if they were off by a few years. Soon it became a game for the professionals who tested the lad with questions like "What was I doing in 1956?" Burkett never skipped a beat, recalling trivial information with almost autistic accuracy. At that point, the old codgers decided to take Burkett under their collective wings.

Burkett has been a professional puppeteer for over 25 years. His last appearance at Theatre Network was in 1991 when he performed *Awful Manors*. The set for his upcoming show, *Tinka's New Dress*, arrived at the theatre in a big way Monday morning.

If a puppet show conjures up images of a crumpled hand puppet and a makeshift set, the visual elements of Burkett's work will floor you. The enormity of the project caught Theatre Network's artistic director Ben Henderson by surprise.

"We've never had a set pull up in a semi before," he crowed, like a child on Christmas morning.

The set for the show consists of a revolving carousel featuring many ornately-carved animals. The beautiful beasts were completed by Burkett and a co-worker over a six-month period. Around the bottom of the set are painted Czech words which translate to "As a Witness and a Warning."

Previous Burkett shows have been marked by bawdy, tongue-in-cheek humor but the political flavor of *Tinka's New Dress* illustrates Burkett's refusal to stagnate in his own art form. The show was inspired by a paragraph Burkett read in a book written by his mentor, Bill Baliff, the man who did the puppets for



Tinka displays her new dress.

"Fifty years ago what I do would have been cause for me to be murdered. I began to ask myself, 'If what you did put your life in peril, would you keep doing it?'"

—Ronnie Burkett on the dangers of political puppetry

the underground puppet shows that took place in Nazi-occupied Czechoslovakia. The scripts for these productions were carefully worded to avoid censorship but politically charged enough to satisfy the repressed Czech citizens. These shows were called "Daisies" because of that

After an exhaustive amount of research, Burkett learned of Czech puppeteer Josef Skupa, who created two legendary puppets Spjebel and Hurvinek. Not only was Skupa locked up for being "too dangerous" but the Nazis locked the puppets in a cabinet for the same reason.

were stored was burned, school children rescued Spjebel and Hurvinek and returned them to Skupa's theatre after the war.

The tenacity and courage of Skupa and other underground artists led Burkett to question the strength of his own convictions.

"Fifty years ago what I do would have been cause for me to be murdered. I began to ask myself, 'If what you did put your life in peril, would you keep doing it?'" he asks.

Although he has not fully answered the question for himself, Burkett was surprised to find the answer from his artistic colleagues was generally "no." The spirit of those who were much braver in the face of adversity and continued their artistic expression despite the severest form of repression moved Burkett enormously.

Armed with a wealth of historical information, Burkett created his own fable with the aim to "reinterpret history in my own time and space," he says.

Carl, a young puppeteer, breaks from his mentor, Stephan, and creates his own shows featuring two characters called Franz and Schnitzel. Carl finds refuge in the cabaret of Morag, a drag queen, and Tinka, Carl's sister, helps her brother by creating costumes for the puppets. Fipsi, also a student of Stephan, becomes a State Artist and performs works for the Common Good, a repressive government. The story is about finding hope and defining one's need for persistence.

Burkett shudders when he relates elderly Czechs have told him his characters Franz and Schnitzel capture the voices of Spjebel and Hurvinek in an uncanny way, a concept made all the more eerie because Burkett has never seen film footage of the two Czech puppets in action.

Tinka's New Dress has been performed in six other theatres in Canada. The production, created in 1994, has also been presented in Germany and New York City. The show contains scripted and improvised material. Every night, Burkett creates a show within a show as Franz and Schnitzel take the stage to discuss current political affairs with the audience. Depending on the elements, such as audience receptivity, and Burkett's mood ("God forbid I should have a pickle up my ass," he laments) the improvised elements can extend the show to over two hours—although "stage managers like me to rein it in," Burkett admits, with enough of a devilish gleam in his eyes to suggest he calls his own shots.

When Burkett decided he would improvise during the show, his perfectionist streak took hold. He rented space at Calgary's One Yellow Rabbit Secret Theatre and improvised with his puppets for several hours every night. Some members of the sell-out crowds would return many times to see what Burkett's puppets would make of that day's news stories. Of the experience, Burkett says "Theatres became really live to me again."

It is during these improvised portions that Burkett's wit and humor emerge, making *Tinka's New Dress* a historical and hysterical treasure. ●

Tinka's New Dress

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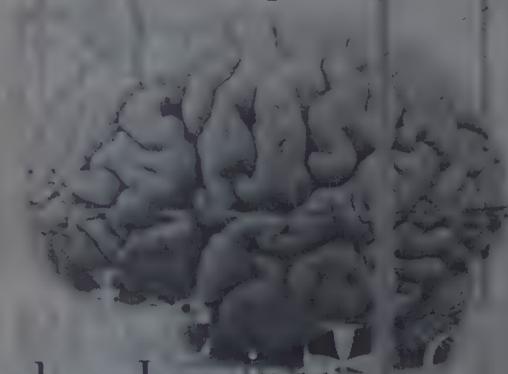
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Visual Arts

By Nora Abercrombie

What to do, what to do. You wanna blow a few bucks to make your community worth living in and you wanna have a good time.

Garth Rankin assures me that people who go to the Latitude 53 fundraising dance at Hazeldean Community Hall Oct. 17 will have a very good time. He probably speaks the truth, considering the entertainment is provided by the Lionel Rault Band. Tickets from Latitude 53, or their hardly-ever-bored members go for \$8 (or \$10 if you buy them at the door).

Or you can purchase a pricier ticket to help out CKUA Radio. The Vanderlelie Gallery and the Alberta Piano Chamber Music Society present an evening of music (Piano Trio in E-flat Major by Franz Schubert and the Piano Trio in E-minor by Dmitri Shostakovich) among landscape paintings by David Alexander. Tickets

are \$60 a pop but you get to wear black tie, which is not likely at the Latitude 53 dance.

And it's not too late to register for Bold(Sight)lines, the international symposium organized by the print division at the University of Alberta. The faculty of the division—Lyndal Osborne, Walter Jule and Liz Ingram—wanted to do something special to celebrate the 25th anniversary of the graduate program in printmaking. Two years later, intellectuals from all over the world will gather in Edmonton to focus on globalization, the erosion of cultural particularities and how artists are dealing with it around the world.

One of the keynote speakers is Benjamin Barber, author of *Art and Democracy in the Commercial World of McWorld* and the bestselling *Jihad vs McWorld*. Tickets to his address (on Oct. 3) are an amazing

\$10. This is nothing less than a gift from the printmaking division to the people of Edmonton.

"We wanted to do something really exciting," says Osborne. "As the end of the millennium comes along increased globalization and technology has had an impact on all culture. I think it's going to be terrific."

Registrants for the symposium receive, as part of the \$250 fee, a book featuring every single image included in the accompanying exhibition. It should be a terrific book and not only because the University of Alberta Press produced it in full color, included essays from symposium speakers and charges only \$29.99 for it. Bold(Sight)lines is the most comprehensive exhibition of contemporary printmaking ever exhibited in Canada, featuring 10 exhibitions showcasing 400 works by over 200 leading print artists from 22 countries.

The Canadian Centre for Victims of Torture and Grant MacEwan Community College present a free public lecture and slide show examining the stories of refugee survivors of torture and catastrophic trauma who, through art therapy, have reclaimed their pasts. It goes Thursday (Sept. 25) at GMCC, city centre campus conference theatre 5-142 at 7 p.m.

Multi-disciplined production has critic swooning

THEATRE

BY ARAXI ALEXANDER

REVUE

After talking to director Lynda Adams, I was loath to give an overview of this plot. It may sound pedantic but that is what most potential patrons tend to ask themselves when going over the theatre listings looking for adventure. Whether they seek to be entertained, enlightened or challenged, they want to know what the story is. I explained this to Adams.

She excitedly explained it to this reviewer as "non-passive theatre, something that audiences here have never seen before" and left it at that. There was talk of live welding, electric fences, movement exploration, pushing the envelope of language.

But as a self-professed control freak, I wanted a little more information about what I was going to get myself and my Gentle Readers into. Visions of blinding by welding sparks, electrocution, fidgeting in the dark as I struggle to understand... all these haunted me. I needed more information.

I consulted the press release. Originally selected for the innovative and international *Planet Play* Reading Festival, *File 0: A Theatre Poem* had compelled the creative team of Northern Light Theatre to give it its English language premiere in a full production. Inspired by a poem by Ling Dang An, the piece recreates the journey of two men through files, memories and aspects of time. Both stories intersect as an industrial artist works, the language engages and a woman brings sound, movement and ambiguity to the entire path of experience.

Let's just say this was a production that was not for the timid.

The warehouse space of the Arts Barns was put to full use. A huge playing space was carved out of an

electric fence. The audience perched on benches. Language, sound, movement and visual metaphor made sneak attacks every few minutes.

Its framework? The words and revelations of Wu Wen Guang (Spencer-Davis) and Jiang Yue (Tome). Adams didn't lie when she described the action as non-passive.

Assume you are in a world devoid of time. The rules of physics are replaced here by aesthetics. A gesture, a metaphor, a compilation of images layered with sound and objective speak the truth instead of soliloquies.

Initially, this reviewer found herself tuning out, shuffling, holding her head in her hands as Spencer-Davis began text in an uncharacteristically clipped voice. Its tones became monotonous. But then another element was added in Tome's presence as the artist. Then another element was added with the sounds of his work. Then another. Then another. By the time Funk's movement text was added, one found oneself in the middle of something (s)he may not understand but cannot block out.

The explosion of emotion through movement, sound and vision paid off at the end. What it made you feel was a completely subjective experience. Some patrons frowned, others were agog with confusion, others—along with this reviewer—were in tears. The slow build of intensity of *File 0* gives the unsaid, the indecipherable and the unexplainable a power that overtook the viewer.

The questions one is left with are numerous. What was the objective here? Why this piece to open the season? Where does the responsibility lie in terms of understanding it? What is the difference between expression and communication through the medium of the arts?

As you can see, I'm still without any answers.

Famed impressionist cherishes his personal headspace

COMEDY
BY JESSICA LIM

PreVUE.

The job of an impressionist is to be exact in every action, every grimace, every word enunciation. André-Philippe Gagnon is one of the best at this craft.

Gagnon mastered his impression of Tweety Bird in front of his first fan—his brother. Though his repertoire has since grown to over 200, Gagnon could do over 60 impressions at the age of 10 and he began to recognize a talent in himself. "My older brother was astonished with my Tweety Bird," says Gagnon. "And older brothers will usually tease you or punch you but he was laughing at what I was doing. So I knew I was doing something right."

Gagnon's steadily expanding repertoire of impressions enabled him to enter small amateur competitions. But his major break came in 1985 at the *Just For Laughs* comedy festival in Montréal, where his popularity went from local to national. Following this, Gagnon's performance of "We Are The World" caught the eye of Jay Leno, who advised him to send a video of the skit to NBC. Gagnon was then given a slot on the *Carson* show.

The rest is comedic history. There is of course another side to the comedian. Gagnon is a family man and has bought a house away from the busy streets of downtown Montréal because he wanted to have open areas immediately accessible to him. Aside from enjoying the quiet streets of rural Montréal, Gagnon also believes it is important to keep a strong hold on himself. Although he must become several, sometimes dozens, of characters within the span of one show, Gagnon does not find it difficult to return to himself after a performance.

"At some point you want to make sure you don't lose your identity," says Gagnon. "You want to bring a part of yourself to the show. Once a show is over, I go back to the old me... If I'm 300 km away from home I'll go back there. If I'm on tour, then I'll have a light meal and then go back to the hotel for a good night's rest."

But Gagnon doesn't solely do celebrity impersonations. A favorite game of his is to bring an audience member onto the stage, have him/her speak a few words and then imitate the victim. I suppose this would be considered a form of impression improv.

"Since I started very young doing these impressions, I've memorized the sounds and vocal tex-

tures that give me new sounds," says Gagnon. "When I bring someone up from the audience it shows this because I had no chance to practice."

For many people, impressions may seem like a rather base form of enjoyment, depending on celebrity icons to furnish the comedian with material. However, this form of comedy also yields a good source of social commentary by indirectly interrogating popular icons via imitation.

And they're funny. Everyone loves impressions. Why is that?

"As long as you come up with new things, there's an interaction with the audience similar to a magician's," says Gagnon. "People think, will he be able to do it? Will he sound like the person they just announced? Will he be able to do it? Many audience members will close their eyes to see how precise is the impression. In every new performance there's an element of surprise."

Surprise is right. Something Gagnon likes to do is impersonate Bob Dylan singing the "Macarena." Not exactly something you'd expect or ever want to imagine.

André-Philippe Gagnon
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For Reservations Call 431-1750

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Year of Asia Pacific

CHANDRALEKHA

MAHAKAL - INVOKING TIME

The presentation of one of the world's most esteemed dance artists - Chandralekha - is about building community. For the first time, The Brian Webb Dance Company and The Arden are working together to present Chandralekha's acclaimed masterpiece in our community as part of Canada's *Year of Asia Pacific*.

Chandralekha is a most remarkable person. She is first a dance artist, but she in no way isolates herself from the community at large. She is widely respected for her work in India with Women's and Human Rights movements. She is a rebel. While establishing herself as a master of the classical dance form, *Bharatanatyam*, she broke from it to explore its essence and that of all dance - "The Beauty of the Human Form" - in a contemporary context. This meant involving her creative energies in writing, design and multi-media projects. At the same time, her social concerns were given great attention. Obviously, Chandralekha is a

woman of her time, dealing with the complexities of creation, concern and place. She is aware of her community and her relationship to it. While sometimes being criticized for making work for export (to other Asian countries; to Europe; and to North America), she states that India is the context of her work: "My work is for the people here."

Chandralekha articulates the concerns of many contemporary artists the world over: "In today's world, how does one define oneself as an artist? Who is my audience? Who am I creating for?" She is brave enough to discuss in her work the tangible relationship of the inner life to the outer, the private to the public, the spiritual to the corporeal. Chandralekha is complex. She will begin her residency in Edmonton on October 9 at 8:00 P.M. at the John L. Haar Theatre with an open discussion of her work (no charge), and will then present her company of 14 performers in *Mahakal - Invoking Time*.

Brian Webb



CHANDRALEKHA

Friday, October 10 & Saturday, October 11, 1997
8:00 pm, Arden Theatre
5, St. Anne Street, St. Albert
459-1542

A Co-Presentation of
The Arden Theatre
and the
Brian Webb Dance Company



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ASAF Alberta Performing Arts Stabilization Fund
Year of Asia Pacific

Awards highlight black achievers

VARIETY
BY AUDREY WEBB

PreVUE

Historically speaking, people in the north have always been much more supportive of members of the black community than people in the south. Edmontonians, always eager to have an opportunity to prove their superiority over Calgarians, will get their chance when the Black Achievement Awards are held in this city.

This will be the third such annual event, held for the first time outside of Calgary in the current headquarters for the Black Achievement Awards Society. President and founder Sharon Headley hopes the move to the north will bring about wider exposure for the society and its goals.

"One of our aims and objectives is to unify our community," says Headley, who notes there are few occasions for the various black associations to celebrate as one. The Black Achievement Awards were created to "strengthen our community and build the right bridge

between the communities and Alberta," she states.

Nomination packages for the Black Achievement Awards are sent to schools province-wide each year. This year's nominees come from such geographically distinct places as Lethbridge and High River. All nominees and members of the public are welcome to attend the event.

Aside from honoring winners in 10 categories (such as scholastic, community and volunteer service and sports and recreation), the formal evening will feature entertainment by Movements—the Afro Caribbean Dance Ensemble and Toronto's In Essence. CityTV's Traci Melchor will host the evening, which includes a post-show reception offering hors d'oeuvres, cocktails and the chance to rub shoulders with our mayor and other confirmed dignitaries.

Another annual feature of this awards night is the presentation of the John Ware Memorial Lifetime Achievement Award. Ware, once a slave in the United States, was a well-known and respected rancher in southern Alberta during the late 1800s to early 1900s.

Recipient of this year's award is Selwyn Jacob, who boasts a multitude of credits: actor, teacher and filmmaker with the National Film Board.

Many might balk at the notion of the need to name the event *Black Achievement Awards* claiming an event called *White Achievement Awards* would cause a political uproar. Headley had her answer prepared for three years.

"You [white people] do have achievement awards but you don't call them white achievement awards. But our people don't get nominated," she points out.

"If the world was perfect, you wouldn't have to have certain things. In order for our children to feel a part of something they have to see themselves in something. You don't see us in textbooks or anchoring television news. It sends a distorted view to our children," says Headley.

Black Achievement Awards
Citadel Theatre
Sept. 27

The new VIRE NETWORK presents The Rink A Dink Inc. production of Ronnie Burkett's Theatre of Marionettes in **TAKES A NEW DRESS**. Created and Performed by **Ronnie Burkett**. Music by **Cathy Nosaly**. Sept 25-Oct 12. 10708-124 St. 453-2440. *Not suitable for children under 12.*

Studio Theatre presents **LOVE! VALOUR! COMPASSION!** by **TERRENCE McNALLY**. Sept. 17-27, 1997. Timms Centre for the Arts. Corner of 87 Ave & 112 St. 8:00 PM. Media Sponsors: VIRE, CISPB. WARNING: Strong language & subject matter, nudity. For Tickets Call: 492-2495.

SCREENWRITING: Small Stories for the Screen

Nora Abercrombie, instructor
6 Tues. starting Sept. 23, 7:30-9:30 pm
University Extension Centre 8303-112 St.

If you see stories visually and are interested in film writing, you don't need to go to Hollywood to see your credits roll. Learn the process of writing short films for production and submit it to the Edmonton film community with the goal of having it produced. Topics include the screen writing business, dramatic structure, character development and production.

For more information or to register call 492-1185 or 492-3093.



FAVA's (Film And Video Arts Society of Alberta) Instant Intimacy, a thematic multi-disciplinary installation/exhibition, is certain to spark conversation and engaging dialogue. Take one dark space. Add video and electronic media arts, lots of high-tech gadgetry, virtual and digital images, a splash of nudity and performance art and...trust me, there's plenty to chat about.



THERE, THERE. THAT'S ALL RIGHT. Jason Langlois takes time to see if "Solace," a sculpture by Angus Wyatt, really can be a technological pal.



THAI ONE ON: Eric Wah celebrates the opening of The King & I restaurant in Garneau Lofts, the east wing of the old St. Joseph's Hospital. The 3,200 sq. ft. space will reflect east-west fusion—Eric brought back 22 artifacts from Thailand this summer. One order of Pandanus Kai and a Singha Beer please!



GOING TO AIR: Lin Elder lit up the stage with long-time partner Jann Arden Thursday night at the A-Channel's opening soiree. Hundreds of media, business people and hangers-on flocked to a tent erected in the middle of 102 St. to celebrate the launch of the Oilers' new station.

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James Stewart in Alfred Hitchcock's masterpiece.

VERTIGO the stunning restored version that deserves to be seen over and over, one of the great films.

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Robert Mitchum is terrifying as the preacher in Charles Laughton's only film.

"TWO THUMBS UP, WAY UP!"
BY STEVEN SANTORO

"...WATCHING THESE SIX MEN GET THEIR ACT TOGETHER, LITERALLY IS GREAT FUN!"

THE TORONTO STAR Judy Gorstel

"...THIS IS A MUST-SEE FOR LOVERS OF PURE COMEDY!"
THE VANCOUVER SUN Peter Birnie

"...UNQUESTIONABLY THE FUNNIEST FILM I'VE SEEN IN YEARS..."

THE GEORGIA STRAIGHT Mark Harris

"...HEART-WARMING AND HUGELY ENTERTAINING!"
THE MONTREAL GAZETTE John Griffin

THE MONTREAL GAZETTE John Griffin



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Classification M Mature

WARNING: This Movie Is Addictive.

GLOBAL VISIONS FESTIVAL: A WORLD OF ISSUES

Over the next three pages, Vue presents its coverage of the Global Visions Festival, sponsored by the Centre for International Alternatives. Even though the festival's main purpose is to feature documentary films which highlight major local and international issues, artists, thespians and musicians will also play a key part in the fest, which takes place on the City Centre campus of Grant MacEwan College Friday-Sunday.

Activist Elaine Brière will be the fest's main highlight; she will be the keynote speaker Friday night and will discuss her film about the crisis in East Timor. As well, there will be Saturday and Sunday discussion groups about issues in Mexico, El Salvador, the Philippines and Ethiopia. Festival-goers can also visit the Hiroshima Peace Project's "Peace Pole."

The festival has been scaled down from last year's edition. The festival has moved from Old Strathcona (where it utilized the Princess Theatre and the Bus Barns

as well as the parks in the area) to the cozier confines of the college. As well, the festival will be squeezed into one weekend rather than being a week-long fest.

Global Visions will also feature the work of artist Rob Glenesk, the popular Kids' Fest, music and dance from the Csárdás Hungarian Dancers (under the direction of Susanna Biró, Peter Szilágyi and Tünde Vári), the Pillars of Peace Bahá'i Youth Dance Group and the Kiwani Owapi Women Drummers (featuring both Nordic and Native sounds from Margaret McGeough, Shelley Harvey, Rose Reiley, Terri Christiansen, Barb Hagensen, Denise Miller and Joanne Grumbly Pompano).

The stage will also be lit with the work of the Cultural Diversity Project Drama.

The festival features an array of international sights, sound and colors. With over 25 films on hand, there are many issues which will be brought to light. While some of the films, lectures and plays will be sure to disturb, almost all will enlighten...

Indonesian invasion destroys East Timorese culture

GLOBAL VISIONS

BY STEVEN SANTORO

When Elaine Brière touched down in the Portuguese colony of East Timor in the early '70s, she thought she had found Eden. The tiny island was filled with idyllic villages and friendly natives. Crime was virtually unknown. The villagers enjoyed a complex social system and welcomed new-comers into their homes.

The island featured 12 different ethno-linguistic groups. Brière traveled the island (located between the main Indonesian island belt and Australia) and is the last known photographer to document the island's vibrant village culture.

A handful of months after Brière left East Timor in 1976, the island received its independence from Portugal. Just days afterwards, the Indonesian military seized the capital of Dili and besieged the island. Hundreds of thousands of the peace-loving East Timorese were slaughtered by the military. Timorese heads adorned the bayonets of Indonesian officers.

Why the invasion? Off the southwest coast of East Timor lies a huge oil reserve—the Indonesians quickly partitioned it to a series of corporate suitors, including Philips Petroleum. Since the invasion, it is estimated that over 200,000 East Timorese natives have been killed in what can easily be called an ethnic cleansing.

Brière has made a film documenting her Timorese visit, the invasion and Canada's tacit support of the In-

donesian policy by continuing to trade with the Suharto regime. *Bitter Paradise: The Sell-out of East Timor* is a condemnation of corporate greed and media ignorance. The film will air as part of the Global Visions festival and the filmmaker will be in attendance.

"This is one of history's greatest crimes, the attack on East Timor," says Brière from her Vancouver home. "The East Timorese had one of the last true Polynesian civilizations.

The Timorese were custodians of the land and were the last true village society in that part of the world. The East Timorese had their own exchange system, their own bartering system and their own road system, even though they used carts instead of cars. It enjoyed a very effective little micro-economy and serious crime was virtually unknown."

The remaining East Timorese have been either shepherded into the cities or in what the Indonesian government calls "strategic hamlets," caged villages placed in the lowlands of the islands. No villages are permitted in the mountains.

"The East Timorese call them concentration camps," says Brière. "You're not allowed to leave and the villagers must get permission if they want to forage—which is still the main method the Timorese use to gather food—to nourish themselves. Many villagers in these camps are killed and it is very difficult to detect."

In the film, Brière comments that she is "ashamed to be a Canadian" after she airs footage of then-external affairs minister Joe Clark stating that

the claims of human rights organizations about East Timor are false or exaggerated. In Parliament during the Mulroney years, Clark claimed that he felt confident he could speak on behalf of the government of Indonesia that there was no East Timor problem. The East Timor issue, while it made front-page news during the time of the invasion, has all but disappeared from the mainstream media.

So, even though Brière claims the kill-rate has become much worse in the last year ("the situation is not any better. In the last six months, we know of 100 reported killings"), the East Timor issue continues to be a mystery for most Canadian media consumers.

Even though she made the film to spotlight the issue, Brière knows she is preaching to the converted. Most of those who see the film do so because they are already aware of the East Timor issue and want to learn more.

"Most people who have come out to see the film are already interested in external affairs as related to Canadian policy," admits Brière. "But there is very little information in regards to what Canada is doing in the world. There is no news in the mainstream media which regularly highlights Canadian foreign policy. I think that comes from our colonial heritage. We don't question authority."

Bitter Paradise: the Sell-out of East Timor
Grant MacEwan College,
Multi-Purpose Room, 106 St. Building
Sept. 26

Building Cheviot is a Cardinal sin

The Cardinal Divide Today and...Tomorrow?
Sept. 27, 3:30 p.m.

"Unique" is an overused and misused word. Something is either unique or it is not. There are no modifiers for unique. Something cannot be "very" unique or "kind of" unique. It is either unique or it is not.

The Cardinal Divide is unique. The Cardinal Divide is also where the obscene Cheviot Mine is going to be.

The Cardinal Divide Today and...Tomorrow? is a small video tour guide to the Cardinal Divide area. It is hosted by three prominent scientists—Ben Gadd, Dale Vitt and Elizabeth Beubles—and they obviously know their stuff.

The Cardinal Divide is an exquisitely beautiful, extraordinarily fragile ecosystem filled with one-of-a-kind plants and mosses and is home

to a wonderful selection of wildlife. The Divide remained ice-free the last time the glaciers crept into the area about 10,000 years ago. In addition to all the unique flora there are also unique geological features.

All of this is going to be destroyed when the open-pit Cheviot Mine goes up. The Cheviot Mine is nothing but an opportunistic money-grab on the part of one of those impossibly large multinational companies. The coal in the Cardinal Divide area is of a high quality and used to be much in demand for making steel.

I say "used to" because another process has been developed that makes good use of the low-quality coal that is readily available in Russia and Australia, among other countries, all of which are far closer to Japan—the country that most wants the coal than Canada. Even the company that is building and operat-

ing the Cheviot Mine admits there will be no market for its coal in five years or less. Which is, of course, why the coal has to be mined now, when it still has value.

The video barely touches on this information. Instead, it takes us through the natural beauty of the Cardinal Divide and explains just why it is unique.

There are several poignant moments. When Gadd points out a road that had been used by off-road vehicles until a few years ago and explains it will take at least 100 years before the road bed reverts to its natural state, one cannot help but wonder how much time a five-mile wide open pit mine will take.

The video ends with views of a half dozen creeks that will be filled with slag from the mine. It is heart-wrenching.

Russell Mulvey

Home Sour Home a muddled, bizarre effort

Home Sour Home
Sept. 27, 12:30 p.m.

This potentially disturbing home video seems to be a cry for help from a rural family in their battle against the oil and gas industry. But it in fact may be the best cult-explanation video since the Heaven's Gate goodbye tape, made just prior to shedding their earthly vessels in pursuit of the Hale-Bopp Comet.

The extended Ludwig clan own a ranch in Alberta's Peace Country where they are attempting some sort of capitalistic, ultra-religious, "Bio-Sphere Two" kind of thing.

However, these traditional-minded religious zealots will be sure to offend many of the neo-Hippies who comprise the majority of the Global Visions audience. For instance, they hunt and kill animals, chop down trees and pray for the unborn in a decidedly anti-abortion sentiment.

They'd be perfect champions for their local Tories, except for their ongoing fight against the sour gas and oil wells adjacent to their property, which they rightly feel are destroying their livelihood. They cite that the provincial government is on the side of the greedy oil and gas companies who claim to be working for the "public good."

The Ludwigs suffer from irritating skin rashes and both the family members and their animals have suffered numerous miscarriages, which they attribute to the nearby drilling. The video contains but three powerful images to support their claims. One is a bonfire of dead lambs, apparently stillborn. Another is a sad mama ewe nuzzling her two stillborn babies. Most evocative of the Ludwigs' s

plight is their demonstration of flammable tap water which is demonstrated by holding a match to the faucet and lighting up the liquid that issues forth.

Otherwise, this effort plays out like the "Real Families" episode of WKRP In Cincinnati in which a TV show followed around Herb Tarlek. All his friends and family assured the camera that "Herb Tarlek is a good worker and an excellent father."

In Home Sour Home, various Ludwig family members are introduced in front of the respective products made on the farm, such as goat's milk, natural soaps and shampoos, skin creams, animal skins, wool mittens, grains and solid-wood cabinets. After a brief explanation on the manufacture of these products, each Ludwig issues a passionate rant against "the evil Oilmen and the oil and gas industry in Calgary." Then it's on to the next family member. The video makes no effort to really tell a story beyond the situation at hand.

The Ludwigs get downright nasty towards the oil and gas folks, yet they seem to have no problem driving their brood around in not one but two large gas-guzzling vans. Now where do they get the fuel for their vehicles? I just don't think they grow that themselves.

There is a far more fascinating story being told here and I'm not quite sure it's one I really wanted to see.

There's something strange about this family. The Ludwig sisters really revere their father, Ben. One even named a hand cream after him. Another referred to losing the child she was carrying whose father was a "Ben," and I should only hope it was

with a Ben Jr.

Then again, the young men and women in the Ludwig family might all be brothers and sisters. They sure look alike and all refer to each other as brother and sister. Only once does a Ludwig sister refer to a male in the household as a "husband." Maybe all those skin rashes weren't caused by the oil companies.

Okay, so I'm probably just misinterpreting things. But some on-screen titles would have gone a long way towards determining who is who and whether or not they have the same last name.

Home Sour Home seems to mean well and the health hazards experienced by the Ludwigs are of major concern—but it's a pretty strange video regardless.

Jason Margolis

Multiplayer Computer Gaming

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the Day Trippers WHAT A DAY. WHAT A TRIP.

the Day Trippers WHAT A DAY. WHAT A TRIP.

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DIRECTED BY RICHARD MARTIN. EDITED BY ANNE McCABE. PRODUCED BY ROBERT JOHN INWOOD. © 1996
PRODUCTION DESIGN: LAWRENCE KAMERMAN. DAVID NEWMAN. CAMPBELL, SIEGMUND. PRODUCED BY NANCY TENENBAUM, STEVEN SODOROUGH. WRITTEN AND DIRECTED BY BRUCE MORTON. STYLING: CLAUDIO

PHOTOGRAPH BY JEFF PEYTON. MUSIC BY ALDO REGGIO. MUSIC EDITOR: STEPHEN KORN. COSTUME DESIGN: CLAUDIO

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The film begins humorously with

readings of Indian personals ads in

which caste preferences are includ-

ed. It then introduces us to a variety

of Bombay citizens representing all

castes. Most informative is an oppor-

tently well-educated young man of the

upper caste whose faith in the Hindu

religion and belief in reincarnation

enables him to support the caste sys-

tem and continued tyranny over the

Untouchables.

Also shown is successful writer

Daya Pawar, who was born an Un-

touchable. He is introduced while sipping

an iced tea in a restaurant while

an Untouchable sweeper cleans the

floor around him. Pawar feels utter

sympathy for the sweeper and ex-

plains how the caste system contin-

ues to flourish. Politician Prakash

Ambedkar, also born an Untouch-

able, tells of his grandfather, political

leader and one-time Indian cabinet

minister Dr. Ambedkar, who still holds

a major influence over the lives of the

Untouchables—almost as a quasi-

religious figure.

Visits are paid to Bombay's St.

Xavier College and a medical school.

In St. Xavier, the naïveté of the liberal

students is quickly revealed when a

teacher surveys the room to conclude

that only the top two castes are rep-

resented in this affluent environment.

However, in the medical school, spaces

are set aside for Untouchables

hoping to better themselves through

education.

The film eventually moves out-

side of Bombay into the rural villages

where the Untouchables fare even

worse than their city brethren. A 1988

massacre is related, where a whole

Untouchable family was nearly wiped

out during a dispute with an upper-

caste landowner.

Cast At Birth is a Channel 4

documentary and as such has the

mark of quality expected from the

independent British television net-

work. It serves as a strong introduc-

tion to the caste situation to the unin-

formed who became aware of the is-

sue during the press coverage sur-

rounding Mother Teresa's death.

Jason Margolis

Special Engagement Two Weeks Only

From Tunisia - a comedy about Jewish, Muslim & Christian Neighbours and their 16yr. old daughters.

A Summer in La Goulette**LAST WEEK**

A comedy by Ferid Bougbedir



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GLOBAL VISIONS

Cultural Diversity Project tells real immigrant stories

GLOBAL VISIONS

BY AKAZI ABELAHIAN

Brace yourselves, Gentle Readers. Though many of you may have been dazzled by this reviewer's narcissistic use of the *Roger's Thesaurus* in the hopes of sounding clever, something has to be confessed.

English is my third language.

But wait! Before you reel with disbelief, know this...

I am, in fact, an immigrant.

(Pause now for a fainting spell.)

But don't you worry, fellow Albertans. According to the Reform Party members who booked my parents home, I am from a family of good immigrants. Y'know... white, English-speaking, not uppity. Even so, a trial by fire is the norm for most immigrant families. A strange country, new lessons to learn, the constantly raised eyebrows the minute your accent is picked up.

Oh, you must be one of those Ayarabs. I didn't think they let their women out of the house after dark.

Now imagine the journey of a child in that situation. A new school is peril enough but even the best ESL (English as a Second Language) resources can't hide the horrible fact. You're different.

Concrete Theatre, in partnership with Louis St. Laurent School, have created a project especially geared to not only point out those barriers but break through them. *The Cultural Diversity Project* is a collection of scenes, vignettes and monologues surrounding the issue of the immigrant experience in the Canadian school system. The piece has found interest outside of school walls, as it is set to feature on the Global Visions Festival's mainstage.

"It all started from a touring show we did called *Decisions, Decisions*," says performer Elyne Quan. "We toured junior and senior high schools with it and dealt with healthy decision making and basically things that the teens wanted to talk about. The audience response was so amazing, it encouraged us to create another project."

Quan, Mieko Ouchi and Kevin Corey penned the project, based on the actual experiences of students in ESL classes.

"We talked to a lot of students and parents as well," she explains. "Things that people never consider came out a lot. For instance, the different kinds of influx schools get. Usually, it's based on political strife. For instance, in the past years there was a huge influx of Polish students. Now it's Korea, Hong Kong."

Nationality fades to the background quickly as the universality of experiences came to light.

"For instance, one of the characters complains about how the ESL students are stuck up because they only stick to their own groups. And that these people are somehow stupid because they don't speak English."

The company quashes that misconception with a gibberish scene, where the "immigrant" is the only

English speaker.

"It gives a new perspective. Opening doors in a way that doesn't blame but offers solutions through understanding," says performer Amy Berger. "It's done with so much humor and honesty. It's the awareness that becomes the catalyst for unlocking doors."

Apparently Louis St. Laurent is so excited about the project, the school is showing it to as many students as possible and each performance includes a talk-back and question period. The rest of the public can enjoy *The Cultural Diversity Project* at the festival mainstage at GMCC's downtown campus.

Quan encourages all walks of life to attend.

"And if schools are interested in having the show play for their students, they should call Concrete Theatre at 439-3905."

As for Preston Manning's attendance odds, the betting pool is distinctly one-sided. But who knows? Theatre does do magic.

The Cultural Diversity Project
Global Visions Festival
Mainstage (GMCC metro campus)
Sept. 28



Photo of an East Timorese girl by Elaine Briere.
Briere will be the keynote speaker Friday night.

17th
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VISIONS FESTIVAL
September 26 27 28

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The Centre for International Alternatives

**Delta Force a fitting tribute to Saro-Wiwa**

Delta Force:

The Role of Shell Oil in Nigeria
Sept. 27, 1:30 p.m.

The Niger River Delta has been the home of Ogoni tribespeople for countless generations. The Ogonis are a peaceful tribe—populated with environmentally-friendly farmers and able fishermen.

But, since 1958, the Ogonis have found their traditional land encroached upon. That's the fate of indigenous people who sit on a huge oil deposit. Royal Dutch Shell took over huge tracts of Ogoni land. The rivers soon became polluted with oil wastes. Farmers had their land annexed by the government so it could be handed over to make room for oil drilling and pipelines.

But the Ogonis fought back with a series of peaceful demonstrations which, for a while, forced Shell to close its Nigerian oil operations in the early '90s. The Ogonis demanded compensation for their loss of land and pollution of their environment. They

champion was poet, author and playwright Ken Saro-Wiwa. But as the Ogonis message got out to the international media, the Nigerian military, ruled by dictator Sani Abacha, clamped down on the Niger River Delta.

Delta Force, a British film originally aired on CBC NewsWorld, documents the struggle of Saro-Wiwa as he took on both the Nigerian military and Shell. As Shell's earnings from its Nigerian oilfield is estimated at \$30 billion, it is a struggle Abacha and co. refused to back down from. Shortly after this documentary was filmed, Saro-Wiwa was hanged for treason.

This documentary contains brutal, graphic footage of government raids on Ogoni villages, including children with severed body parts. The military claimed these attacks were a result of tribal clashes but the Ogonis claim otherwise. This is not a film for the weak-stomached but it is a worthwhile watch and will be sure to give the viewer food for thought the next time (s)he takes the car to the pumps.

Steve Sanders

FILM

The Full Monty rises to the occasion

MOVIES
BY AMY HOUGH

REVUE

The Full Monty is a blast. I haven't laughed this hard since last year's *Swingers* (my pick for number-one movie of '96).

Sheffield, England had a booming steel industry in the '70s but now mechanization has led to the lay-offs of many steelworkers. Gaz (Robert Carlyle; Begbie from *Trainspotting*), is one of the structurally unemployed. All in all, he seems to take good care of himself—he can pilfer almost everything he needs. But when his wife threatens to take away visitation rights, Gaz is forced to find an alternative source of income if he wants to see his son Nathan (newcomer William Snape).

Then the Chippendales come to town. Male exotic dancers seem to be a hot commodity and Gaz gets an idea: why doesn't he form a dance troupe with his mates? The only prob-

THE FULL MONTY
ost
(BMG)

Disco fever baby. This soundtrack definitely has that '70s groove going on—with the exception of Irene Cara's "Flashdance...What A Feeling" which happens to be the video the Full Monty guys steal to learn how to dance. If you see the movie, each track on the disc will make you laugh. Gaz trying out his strip-appeal to Hot Chocolate's "You Sexy Thing." The famous line-up scene at the welfare office when the boys unobtrusively try out their moves to Donna Summer's "Hot Stuff."

And you just got to love a soundtrack that has Gary Glitter on it. Gary who? You've all heard him, he's the guy who sang that "Rock and Roll" song you hear at the hockey games. Even Tom Jones gets in the act with "You Can Leave Your Hat On," the song that the fellas do the full monty to. And what soundtrack for a movie about stripping would be complete without the orchestrated "The Stripper" played by Joe Loss & His Orchestra?

It's a blast from the past with a lot of new memories added from the present.

Amy Hough

lem is; Gaz only has one mate, Dave (Mark Addy; TV's *A Thin Blue Line*), and he's a bit chubby. But Gaz doesn't see this as a problem because his dance troupe is going to offer something the Chippendales don't—the full monty. Which to us non-European types means full frontal, phallic nudity—that's the whole kolbasa.

The recruits slowly enlist. There's Lomper (Steve Huison; TV's *Emmerdale*), a big, goofy redhead who Dave and Gaz meet during his suicide attempt. There's Gerald (Tom Wilkinson; *Sense and Sensibility*) the upright ex-foreman from the mill. Gerald is chosen because he takes ballroom dancing lessons—and therefore must know some hot stripper moves. The new foursome, and helper Nathan, hold auditions where they discover new recruits Horse (Paul Barber; *Priest*) and Guy (Hugo Speer; TV's *Thiefstakers*). Horse is a fiftysomething who knows how to do the mashed potato but sometimes throws his hip out. Guy, well he's talentless and not very bright but he does have certain, um, er...endowments that would, um, er...let's just say he can fill out his g-string. Now with the crew assembled, the group starts to practice.

The plot sounds silly and it is—but it is not stupid and that makes all the difference. Some more serious issues are dealt with as well. Gaz treats his son more like a friend and encourages him to be delinquent just like his dear old dad. Nathan is embarrassed by his dad and is tired of being used as a thieving decoy. It isn't until the two start working collaboratively on the dance troupe that Nathan starts to become close to his dad.

The movie also focuses on the fact that men have body issues. Dave is very aware of his weight problem—to the point of not be-

ing able to be intimate with his wife. I found this very refreshing because if men are insecure with the shape of their bodies, they sure don't talk about it—but perhaps that is the point.

The great thing about this movie is the deeper moments don't weigh down the comedic flow. There are great scenes such as when the gang breaks Gerald's gnome (of which he has a garden full) and carefully glue it back together, presenting him with a matching wheelbarrow to complement the gnome's wishing well—it was so sweet I almost cried.

The casting is perfect. Even though I recognized Carlyle's name from *Trainspotting*, I couldn't believe this was the same man who played the psychotic bruiser Begbie—expect great things from him in the future.

The Full Monty is riddled with newcomers. Unless you're a big fan of British television most of the actors will appear as fresh faces. This is also Director Peter Cattaneo's (who was nominated for an Oscar for a short he made in college) first attempt at directing a feature film. Even writer Simon Beaufoy cut his teeth on the screenplay. I hope this doesn't turn any of you off because *The Full Monty* is anything but amateurish.

I was a bit worried that women might like this movie a whole lot better than men but my male friends assured me there were enough soccer references and penis jokes to keep them happy. ●

The Full Monty
Cineplex Odeon
Daily



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SOUL FOOD

SOUL FOOD is a drama directed by Peter Cattaneo. It stars Robert Carlyle, Steve Huison, Hugo Speer, Paul Barber, and Tom Wilkinson. The movie is set in Sheffield, England, and follows a group of unemployed men who form a strip club to earn money. The film explores themes of friendship, family, and personal growth. It received critical acclaim for its performances and direction.

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Rating: M (Mature)

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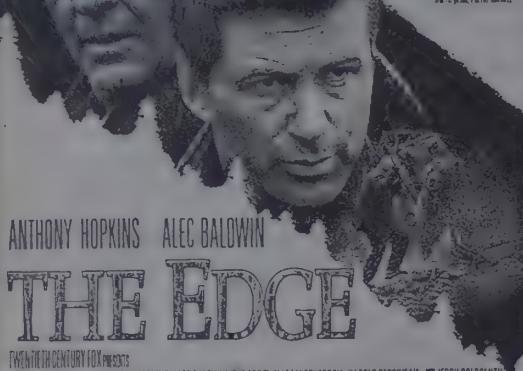
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9:30 PM.

PEACEMAKER (M) Violent scenes.

Fri Mon Tue Wed Thu 7:15, 10:00 PM;

Sat Sun 1:00, 3:45, 7:15, 10:00 PM.

THOUSAND ACRES (M) Fri Mon Tue

Wed Thu 7:00, 9:30 Sat Sun 1:15,

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IN & OUT (M) Fri Mon Tue Wed Thu

7:20, 9:30 Sat Sun 1:20, 3:30, 7:20,

9:30 PM.

LA CONFIDENTIAL (M) Brutal

violence, coarse language throughout

Fri Mon Tue Wed Thu 7:00, 9:45

Sat Sun 1:10, 3:35, 7:00, 9:45 PM.

THOUSAND ACRES (M) Fri Mon Tue

Wed Thu 7:15, 9:45 Sat Sun 1:40

3:45, 7:00, 9:45 PM.

SNACK PREVIEW KISS THE GIRLS

(M) Sat 7:00 PM

SIMPLY WISH (ZELLER) (G) Sat Sun

1:30 PM.

CONSPIRACY THEORY (PG) violent

Fri Mon Tue Wed Thu 7:00, 10:00

9:30 Sat 3:30, 9:30 Sun 3:30, 7:10,

9:30 PM.

WILD AMERICA (PG) Sat Sun 1:30 PM

G.I. JANE (M) Thu 7:30, 10:00 PM

DOUBLE...HERCULES/GEORGE OF

THE JUNGLE (STC) Sat Sun 1:00 PM

PG

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PEACEMAKER (M) Violent scenes.

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THOUSAND ACRES (M) Fri Mon Tue

Wed Thu 7:00, 9:30 Sat Sun 1:15,

4:00, 7:00, 9:30 PM.

IN & OUT (M) Fri Mon Tue Wed Thu

7:30, 9:45 Sat Sun 1:30, 3:30, 7:30,

9:30 PM.

LA CONFIDENTIAL (M) Brutal

violence, coarse language throughout

Fri Mon Tue Wed Thu 7:00, 9:45

Sat Sun 1:10, 3:35, 7:00, 9:45 PM.

THOUSAND ACRES (M) Fri Mon Tue

Wed Thu 7:15, 9:45 Sat Sun 1:40

3:45, 7:00, 9:45 PM.

SNACK PREVIEW KISS THE GIRLS

(M) Sat 7:00 PM

CONSPIRACY THEORY (PG) violent

scenes 9:20 PM

G.I. JANE (M) 7:10, 9:30 PM

DOUBLE...HERCULES/GEORGE OF

THE JUNGLE (STC) 1:00 PM

Leigh's Career Girls a pleasant effort

FILMS

BY JASON MARCUS

REVUE

present, demonstrating the influence that Hannah and Annie have on each other's lives.

Hannah and Annie are dear friends, university roommates who haven't seen each other since graduation six years ago. They reunite one sunny weekend in London and reminisce about the good old days. Coincidentally, they keep running into figures from their past, providing them with a different perspective on their current circumstances.

Career Girls is director Mike Leigh's follow-up to his wildly successful *Secrets and Lies*, but it is a markedly different kind of film. *Career Girls* does not have much of a story, instead it offers a sort of dialogue between the past and

the present, demonstrating the influence that Hannah and Annie have on each other's lives.

The flashbacks—set to songs like "Lovecats," "Let's Go To Bed" and other mid-'80s staples by the Cure—also explore Hannah and Annie's relationships with men. Introduced as examples are the awkward psychology student Ricky (Mark Bonham)—who briefly moves in with Hannah and Annie—and Adrian (Joe Tucker, *Secrets and Lies*) a commitment-wary heartbreaker whose college idolization for Morrissey includes imitating the melancholy singer's hairstyle and clothes.

The problem with the flashbacks is the actors' blatant use of mannerisms and twitches, particularly from Cartlidge and Benton who are virtually incomprehensible at times. It's also hard to believe that people could have such traits so physically manifested—almost seems like exaggeration.

The modern Hannah and Annie have matured out of their quirks (and thankfully, the annoying mannerisms) from their university days emerge as confident career women. Annie has also outgrown her rash

Hannah is a manager at a stationery company while Annie works in human resources. Neither has had much luck in the boyfriend department but that is more likely because of lingering self-doubts more than anything else. A certain optimism is presented, indicating that stable relationships are in their future.

Most interesting is how similar the two friends have become—as if the earlier Hannah's over-assertiveness and Annie's bashfulness have canceled each other out.

Career Girls is a pleasant film. It doesn't present any challenging questions, as Leigh's previous films typically have. In fact, save for the uncanny understanding for the confused feelings of young adults, it's hard to believe that this is the same filmmaker who gave us the grim and powerful *Naked*. However, *Career Girls* hits many solid emotional notes in its depiction of friendship.

Career Girls
Princess Theatre
Dally

VIDEOPHILE

not coming to a theatre near you

KEYS TO TULSA
Starring Eric Stoltz, James Spader and Mary Tyler Moore

Why do big-name stars choose to act in crap movies?

I believe this phenomenon can be explained using the domino theory as a model. If one good actor signs into a crap movie all the other actors approach will sign up without reading the script and, eventually, they'll all fall down into the crap sinkhole that is the smelly movie. *Keys To Tulsa* features some of today's big names but provides a poor vehicle for their talent.

Get ready for this case of plot overload: there's not much to do in Tulsa besides beat your wife, your girlfriend or your prostitute. Richter (Eric Stoltz; *2 Days In The Valley*) is a film critic who belongs to an unloving but very rich family. He's a lazy reporter and only has a job because his mother (Mary Tyler Moore) slept with his editor. Richter has been in love with Vicki (Deborah Unger; *The Game*) since they were children.

Vicki is married to Ronnie (James Spader; *Crash*), who beats her. Richter owes Ronnie money so, for all

intents and purposes, Richter owes Ronnie a favor. Ronnie is ready to collect on that favor and wants Richter to help him blackmail a rich oil baron named Harmon (James Coburn; *The Magnificent Seven*)—who Richter's mother has also slept with. Harmon's son has beaten and killed a prostitute and Ronnie has the picture to prove it.

Cherry (Joanna Going; *Inventing The Abbotts*) is the stripper who took the pictures of the murder and boy is she messed up. Cherry is put under Richter's protection and the two start sleeping together in Vicki's brother's (Michael Rooker; *Henry: Portrait Of A Serial Killer*) house. But Richter is still in love with the equally-messed-up Vicki and remains distant.

The story—if that's what you call it—goes round and round. What is the point? At the conclusion all the ends are tied up but a satisfying or interesting middle component is left out. A bunch of degenerate southern rich folk indulge—and that is it. Aaron Spelling's *Savannah* was far better at carrying out this theme.

It's all about money, sex and abusing the one you love—in an entirely boring manner. (Amy Hough)

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SHOWTIMES EFFECTIVE FRI, SEPT. 26 - THU, OCT. 2, 1997

FRI - FRI OPEN AT 6:00 PM
SAT - SUN OPEN AT 7:00 AM

HOODLUM M

Brutal violence, coarse language.
12:30, 3:20, 7:15, 10:15 PM.

SDDS Digital.

KILL THE CONQUEROR PG

1:45, 4:15, 6:35, 9:30 PM.

Ultra Stereo.

LIAR, LIAR PG

Violent scenes, coarse language throughout.

4:30, 10:05 PM.

DTS Digital.

LOST WORLD: JURASSIC PARK 2 PG

Frightening scenes not suitable for young children.

1:30, 4:30, 7:30 PM.

DTS Digital.

NOTHING TO LOSE M

Coarse language.

12:30, 3:45, 6:35, 9:30 PM.

SDDS Digital.

SPAWN PG

Frightening scenes. Not suitable for young children.

SAT/SUN 12:00, DAILEY 2:00, 4:30, 6:35, 9:30 PM.

Midnight Sat Only 11:30 PM.

OPERATOR CONDOR PG

Violent scenes.

DAILEY 7:30, 10:00 PM. Midnight Sat Only 12:30 AM.

A SIMPLE WISH G

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

BATMAN & ROBIN PG

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

JURASSIC PARK: THE LOST WORLD PG

Frightening scenes. Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

THE FIFTH ELEMENT PG

Violent scenes. Not suitable for young children.

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

THE SAINT PG

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

AIR BUD G

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

Midnight Sat Only 11:30 PM.

CINEMA CITY 12 3633-99 STREET 463-5481

SHOWTIME EFFECTIVE FRI, SEPTEMBER 26 - THU, OCT. 2, 1997.

MON - FRI OPEN 10:00 AM; SAT & SUN OPEN 10:00 AM

PICTURE PERFECT PG

Suggestive scenes.

SAT/SUN 11:30, 2:30, 4:45, 7:45, 10:00 PM.

ROCKY V PG

Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

OPERATOR CONDOR PG

Violent scenes.

DAILEY 7:30, 10:00 PM. Midnight Sat Only 12:30 AM.

AIR BUD G

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

JURASSIC PARK: THE LOST WORLD PG

Frightening scenes. Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

THE FIFTH ELEMENT PG

Violent scenes. Not suitable for young children.

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

THE SAINT PG

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

CINEMA CITY 12 3633-99 STREET 463-5481

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MON - FRI OPEN 10:00 AM; SAT & SUN OPEN 10:00 AM

PICTURE PERFECT PG

Suggestive scenes.

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ROCKY V PG

Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

OPERATOR CONDOR PG

Violent scenes.

DAILEY 7:30, 10:00 PM. Midnight Sat Only 12:30 AM.

AIR BUD G

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

JURASSIC PARK: THE LOST WORLD PG

Frightening scenes. Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

THE FIFTH ELEMENT PG

Violent scenes. Not suitable for young children.

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

THE SAINT PG

DAILEY 1:30, 4:30, 7:30, 9:30 PM.

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SHOWTIME EFFECTIVE FRI, SEPTEMBER 26 - THU, OCT. 2, 1997.

MON - FRI OPEN 10:00 AM; SAT & SUN OPEN 10:00 AM

PICTURE PERFECT PG

Suggestive scenes.

SAT/SUN 11:30, 2:30, 4:45, 7:45, 10:00 PM.

ROCKY V PG

Not suitable for young children.

SAT/SUN 1:30, 4:30, 7:30, 9:30 PM.

OPERATOR CONDOR PG

Violent scenes.

DAILEY 7:30, 10:00 PM. Midnight Sat Only 12:30 AM.

FILM

a MINUTE at the MOVIES

by Todd James

COP LAND This is the Sylvester Stallone many have been waiting 20 years to see since his work in *Rocky*. Even with the staggering cast of accomplished actors in *Cop Land*—which includes Robert De Niro and Harvey Keitel—it's Stallone's quiet performance that will stay with you after the credits roll. He plays Freddie, the pudgy sheriff of the quiet town of Garrison, N.J. Garrison is across the river from the Big Apple and home to many of New York's finest who have set up homes far from the decay of the city they police. Stallone put on 40 lbs. to play Freddie, a meek, quiet man who always dreamed of being an NYPD officer. After saving the life of a teenage girl, he lost the hearing in one ear and his disability kept him off the force. When one of their own is involved in a widely-publicized police brutality case, a cover-up is suspected. De Niro is an internal affairs officer who needs Freddie's help—his hands are tied since his suspects no longer live in his jurisdiction. Keitel is the ruling officer of Garrison and Ray Liotta is a disgruntled member no longer in the inner circle. Stallone is in nearly every scene and he is impressive—as is the entire cast. *Cop Land* isn't an in-your-face movie and there are few grandiose spectacles or shoot-'em-up scenes. This is small-canvas movie-making; broad strokes are unnecessary. Strong, believable characters drive this smart story of corruption and redemption. Pass on some of the more obvious hot air-filled Hollywood extravaganzas and take a tour of *Cop Land*. (VVVV)

bad someone couldn't have written him some lines of substance. Believe me, there's no excess of witty dialogue in *Excess Baggage*—though Christopher Walken makes the best of what he's handed as Emily's Uncle Ray, a mysterious friend of Emily's father hired to bring her horns. Walken's menacing persona is enough to give even the weakest material a little life, but it'd be hard to resuscitate this nonsense. I kept waiting for this movie to begin but I checked and checked again... Nothing happens in *Excess Baggage* and you can completely forget about any fresh ideas from Silverstone. Her whiny and cutesy performance worked in *Clueless* but it's like fingernails on a blackboard this time. Check your baggage elsewhere. (V)

EVENT HORIZON This isn't exactly original stuff but it's refreshing to watch a sci-fi thriller that, though scientifically shallow, is deep in the kind of thrills that jolt you out of your seat. Sam Neill (*Jurassic Park*) plays Dr. Weir, a troubled scientist haunted by visions of his wife who committed suicide and the disappearance of a highly sophisticated ship he designed—the *Event Horizon*. A mission to salvage the ship is launched, headed up by a crew that includes Laurence Fishburne (*Fred*). Once the ship is found, eerily still and missing its crew, a series of bizarre visions begin to rattle the rescue team. Surprisingly fresh special effects and plenty of chills make up for some silly plot turns and the cast, which also includes Kathleen Quinlan (*Apollo 13*), is strong. (VVVV)

FIRE DOWN BELOW Steven Seagal plays an environmental protection agent trying to stop a ruthless businessman (Kris Kristofferson) from illegally dumping toxic waste in the Appalachian Mountains of Kentucky. Usually Seagal takes himself all too seriously but here he manages to inject some humor into his deadpan performance. For the most part, though, it's more of the usual from Seagal and the schtick has worn thin for most—but comes from country music performers (Travis Tritt, Randy Travis) keep it mildly more interesting. Despite threats to the contrary, Seagal does not sing. (VV)

THE GAME If you like your movies with a twist, get set to play *The Game*, starring Michael Douglas. Like any good game, this one will keep you guessing right to the jaw-dropping conclusion. Douglas plays Nicholas Van Orton, a cold-hearted business tycoon who's given an

unusual gift for his 48th birthday by his mentally unstable brother, played by Sean Penn. It's an invitation to become the principal player in a custom-made game. Despite sharing marquee space, Penn's role is a small one. Douglas is in every scene and he gives his usual solid performance. From the moment Nicholas contacts a company called Consumer Recreation Services, the Game is on. What the Game is, where it ends and where reality begins is anyone's guess but it soon infiltrates every facet of Nicholas' once orderly and controlled world as his brother's gift puts his fortune and life in jeopardy. A mysterious woman (Deborah Kara Unger, *Crash*) becomes an integral piece of the puzzle and Nicholas' friends and business partners can no longer be trusted. There are no rules to this deadly adventure and Nicholas is emotionally stripped to the bone as the terror of *The Game* increases. Part psychological thriller, part action movie, the pieces in this Game move quickly and there are enough curve balls thrown in to keep you hanging on through the two-hour-plus length. Some editing would have made for a better adventure but director David Fincher, best known for his work in the completely creepy *Seven*, gives *The Game* an ominous, dark feeling. There are plenty of scenes that will jolt you out of your comfy seat. (VVVV)

G.I. JANE After a couple of consecutive bombs (*Striptease*, *The Juror*, *The Scarlet Letter*) Demi Moore is in need of a big-time hit to justify her escalating salary. She may just have it with *G.I. Jane*, a non-nonsense picture that tackles the topical issue of the expanding role of women in the armed forces. Moore plays Lt. Jordan O'Neill, a naval intelligence officer recruited by a wily senator (Anne Bancroft) to be the first female test case for the Navy SEALs. Bancroft's delight as the savvy Sen. Dehaven who has more than breaking down gender barriers on her mind. Unaware of the political ground at stake, O'Neill plunges into the most rigorous military training program on the planet—even demanding that no special treatment be given during a test of courage that will see many of her male counterparts fail. Viggo Mortensen is an imposing figure as O'Neill's commander, a tough but fair officer with little patience for change in his male-dominated world. Army veterans and high-ranking government officials aren't the only parties hoping for a negative result in this test case—even her fellow recruits are rooting for G.I. Jane to fail. Yes, O'Neill will shave her head to prove her convictions and director Ridley Scott thickly lays on the macho bravado stuff. There's little use for subtlety in *G.I. Jane*. This is rough-and-tumble, bare knuckles territory—no syrupy love angles to clutter the quick pace. Against all odds and with the deck stacked against her, O'Neill soldiers on. Sure, surprises in the plot are scarce—this is a Demi Moore movie after all—but it's hard not to root for her character to succeed. It's a role that requires more brawn than acting ability but there's no doubt Moore's commitment to the part and she

pulls it off with credibility and intensity. It's slick and predictable but undeniably entertaining. (VVV)

MIMIC Mimi opens with Dr. Susan Tyler (Mira Sorvino; *Romy and Michele's High School Reunion*) halting the spread of a horribly infectious and deadly disease by creating a new species of insect designed to eradicate the disease carrier and then die. Three years later, with the epidemic now just a memory, some of the creepy crawlers are still breeding and mimicking their enemies as a method of defying detection. Their only natural enemy are humans so you know we're talking big bugs. Despite adequate effects, *Mimic* is just a big bug movie minus the big fun. (VV)

VUE Ratings

O	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent

Todd James hosts "A Minute at the Movies" heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on TV News Fridays at 10 p.m.

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Daily 1-40, 4-15, 7-00, 9:15 PM
SDDS. Violent scenes.

THE GAME Daily 1-15, 3-15, 6-35, 9:30 PM
Digital Theatre Sound.

No 6:55 PM show on VIED. Oct. 1

FULL MONTY Daily 1-10, 3-10, 5:30, 7-30, 9:45 PM
Violent scenes, coarse language.

WISHMASTER Daily 1-15, 3-15, 6-45, 9:45 PM
IN AND OUT

Daily 1-15, 3-15, 6-15, 9:45, 10:00 PM
Coarse language. Gruesome scenes throughout.

SNEAK PREVIEW Buy tickets for this special advance showing of *KISS THE GIRLS* at 7:30 PM and stay as our guests for *WISHMASTER*.

Daily 2:00, 4:45, 7:45, 9:45 PM

IN AND OUT

Daily 1-15, 3-15, 6-15, 9:45, 10:00 PM
Violent scenes.

SOUL FOOD Daily 1-55, 3-35, 7-15, 9:45 PM

ASSIGNMENT Daily 1-50, 3-50, 7-25, 9:50 PM

Brutal violence throughout. Coarse language.

WEST MALL Daily 1-15, 3-15, 6-15, 9:45 PM

West Edmonton Mall
Please call 1-800-2-444-1829

MEN IN BLACK Daily 1-45, 4-20, 7-25, 9:20 PM

AIR FORCE ONE Daily 1-45, 4-25, 7-15, 9:45 PM

EXCESS BAGGAGE Daily 1-15, 3-15, 6-50 PM

COPLAND Daily 1-10, 3-10, 6-10 PM

IN & OUT Daily 1-10, 3-10, 6-10, 9:45 PM

Violent scenes and coarse language.

FULL MOONY Daily 1-15, 3-15, 6-10, 9:45 PM

THE GAME Daily 1-35, 4-15, 7-10, 9:40 PM

THE EDGE Daily 1-15, 3-15, 6-10, 9:45 PM

IN & OUT Daily 1-15, 3-15, 6-10, 9:45 PM

PEACEMAKER Daily 1-30, 3-30, 6-10, 9:45 PM

Presented in Digital Theatre Sound. Violent scenes.

WISHMASTER Daily 1-45, 4-45, 7-45, 9:45 PM

COUPLED Daily 1-15, 3-15, 6-15, 9:45 PM

IN & OUT Daily 1-15, 3-15, 6-15, 9:45 PM

Violent scenes, not suitable for young children.

PREVIEW ON SATURDAY Buy tickets for this special advance showing of *KISS THE GIRLS* at 7:30 PM and stay as our guests for *AIR FORCE ONE*. Presented in Digital Theatre Sound.

ADVANCE SHOWING Daily 1-15, 3-15, 6-15, 9:45 PM

IN & OUT Daily 1-15, 3-15, 6-15, 9:45 PM

PEACEMAKER Daily 1-30, 3-30, 6-10, 9:45 PM

Violent scenes throughout.

CAPITAL SQUARE Daily 1-15, 3-15, 6-15, 9:45 PM

1805-88th Avenue • 428-1363

CONSPIRACY THEORY Daily 1-10, 3-10, 6-10, 9:45 PM

MEN IN BLACK Daily 1-50, 4-50, 6-50, 9:00 PM

AIR FORCE ONE Daily 2-15, 4-15, 6-45, 9:10 PM

Presented in Digital Theatre Sound.

IN & OUT Daily 1-15, 3-15, 6-15, 9:45 PM

PEACEMAKER Daily 1-30, 3-30, 6-10, 9:45 PM

Violent scenes throughout.

THE EDGE Daily 2-20, 4-20, 7-20, 9:40 PM

Digital. No passes.

THE GAME Daily 1-40, 4-20, 7-10, 9:50 PM

Presented in Digital Theatre Sound.

FULL MOONY Daily 2-10, 4-10, 7-25, 9:20 PM

WHITELAND CROSSING Daily 1-15, 3-15, 6-15, 9:45 PM

4211-108 Street • 434-3876

WISHMASTER Daily 7-25, 9-45 PM

Mat Sat/Sun 1-30 PM

Coarse language. Gruesome scenes throughout.

ASSIGNMENT Daily 7-25, 9-55 PM

No passes.

BRUTAL Daily 7-25, 9-45 PM

Brutal violence throughout. Coarse language.

THE GAME Daily 6-55 PM

No passes.

MEN IN BLACK Daily 6-55 PM

Mat Sat/Sun 1-15, 3-30 PM

Presented in Digital Theatre Sound.

AIR FORCE ONE Daily 9-00 PM

No passes.

IN & OUT Daily 7-25, 9-45 PM

Violent scenes.

PEACEMAKER Daily 1-30, 3-30, 6-10, 9:45 PM

Violent scenes throughout.

THE EDGE Daily 2-20, 4-20, 7-20, 9:40 PM

Digital. No passes.

THE GAME Daily 1-40, 4-20, 7-10, 9:50 PM

Presented in Digital Theatre Sound.

FULL MOONY Daily 2-10, 4-10, 7-25, 9:20 PM

WESTMOUNT 4 101 Ave. & Great Road • 433-7343

BEAVER Mat Sat/Sun 1-00, 3-00, 6-00 PM

MEN IN BLACK Daily 6-55 PM

No passes.

WISHMASTER Daily 10:00 PM

Coarse language. Gruesome scenes throughout.

THE EDGE Daily 6-55 PM

No passes.

THE GAME Daily 7-05, 9-15 PM

Mat Sat/Sun 1-45, 4-20 PM

*No passes

WESTMOUNT 4 101 Ave. & Great Road • 433-7343

BEAVER Mat Sat/Sun 1-00, 3-00, 6-00 PM

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No passes.

WISHMASTER Daily 10:00 PM

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No passes.

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WESTMOUNT 4 101 Ave. & Great Road • 433-7343

BEAVER Mat Sat/Sun 1-00, 3-00, 6-00 PM

MEN IN BLACK

THE TOWER
a new CD from
Raging Postman Records

SOFT

we carry:
Greyhound Tragedy
Capt. Nemo
minstrels on speed
Ben Spencer
J. Jonah Jamesons
and more

• release party •
• Sat. Sept. 27 •
• The Rev •

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D.J. NIK-7 PRESIDES
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TILL 12 MIDNITE
D.J. GOODTIMES
FAMOUSLY KNOWN AS
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VINTAGE HELL OF
VINTAGE HELL OF

TUESDAY
\$1.25 TILL 10
\$1.50 TILL 11
\$1.75 TILL 12
\$2.25 TILL 2 A.M.
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DOC AROYO

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180 Sir Winston Churchill Square, Main Floor, Chancery Hall - hours 9:30 a.m. - 6:30 p.m. Mon-Fri, 9:30 a.m. - 6 p.m. Sat 12 - 5:00 p.m. Sun

Night Clubbing

• Listings are FREE. • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

AREA 51

11735 Jasper Ave, 413-0147
every TUE: Duchess
every WED: Extreme
every THU: Dr. Scrooge
every FRI: Strength...Old and New
every SAT: Live
every SUN: All Ages Live

THE CONE

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

100 LIQUID LAB

10044-82 Avenue, 433-5794

every THU: Alternative of the Ages with DJ Schizo
every FRI-SAT: Lagerpalooza with Grandmaster Whitey

KING'S HORSE PUB

4211-106 Street, 988-8881
every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S

8230-103 Street, 436-4793

every THU: New York Groove

MICKEY FINE'S

2 Fir, 1051-1A-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett LaRoi

THU 25: Bliserena

TUE 30: The Dinner Ruined

NEW CITY LIKWID LOUNGE

10161-112 Street, 413-4578

every THU: DJ Nik-7

every FRI-SAT: DJ Goodtimes

DEJA

10551-82 Avenue, 433-3600

every SUN: DJ Big DaDa

every MON: Delicious DJ Brian

every TUE: The Higher Level Hip-Hop with ASA, downstairs punk & ska with DJ Hurricane

every WED: Black Wednesday Scary Music for Scary People with DJ Black

every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

SAT 27: King Lettuce, The Cartels, Hissy Fit

TUE 30: Down By Law, Gooper Patrol (ALL AGES)

SAT 4: King Cobb Steele, Suburbanoid Space

THE BOOST

Private Member's Club, 10345-104 St, 426-3150

every MON: DJ Big Daddy

every TUE: DJ Ryan the Big Mac

every WED: DJ Latin Lover

every THU: DJ Dark Daddy

every FRI: DJ Down-DJ Weena Love

every SAT: DJ Up-DJ Alvaro

every SAT: Down-DJ James

every SAT: Up-DJ Code Red

every SUN: DJ Who the @!! is Alice

POSE BOWL DOWNTOWN

10111-111 Street, 482-5152

every SUN: Jam

BLUES & ROOTS

AILLENDALE STEAK & PIZZA

6306-106 Street, 437-7777

every SAT: Rob Taylor

ADREN THETRE

5 St. Anne Street, St Albert, 459-1542

FRI 3: Compadres-Oscar Lopez & James Keelahan

BILLY BUDD'S

9839-63 Avenue, 438-1148

THU 2: Jam with Wendy McNeill & John Armstrong

BLUES ON WHITE

10329-82 Avenue, 439-5058

every SAT: a/c blues Jam

THU 25-SAT 27: the Robert Walsh Band

SUN 29-TUE 30: Robbie Laws

BONNY'S BLUES BAR

10375-59 Avenue, 988-5455

THU 25: Nigel Mack

CAROLEE'S CAFE

10145-104 Street, 425-1824

FRI 26: Mark Sterling, Mike Lent-CD Release Party

CHATHAM REEDY

12324 Stony Plain Road, 482-5442

every SAT: Live Middle Eastern Music

CITY MEDIA CLUB

6005-103 Street, 433-5183

FRI 26: Cheaper Than Rent

SAT 27: Prairie Cellid

SAT 4: Working Class

SUN 5: The Arrogant Worms

CLUB MACARENA

10816-95 Street, 425-5338

every SUN: Jammin' & Madness (Open Jam)

COMIX'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with Jose Orseu

EDMONTON QUEEN

Rafter's Landing, 424-6268

every WED: "In the Mood" Adult Karaoke

every THU: "River Blues"

every FRI & SAT: Darrell Barr & the Rafters

EDMONTON TOWER

a new CD from

Raging Postman Records

every SUN: All Ages Live

THE CONE

10145-104 Street, 420-6811

every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

every SUN: All Ages Live

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every SUN: All Ages Live

LIBERTY LOUNGE

1004-99 Street, 434-4484

every SAT: Karaoke

MARIO'S

1090-92 Avenue, 466-8652

every FRI: Karaoke

OLIE'S

9945-50 Street, 466-3232

every MON & FRI: Karaoke

ROSEBOWL DOWNTOWN

10111-117 Street, 482-5152

every WED: Karaoke

ROSEBOWL OTTEWELL

6108-90 Avenue, 465-4761

every THU: Karaoke

ROSIE'S

10604-101 Street, 423-3499

every WED-SAT: Karaoke

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234

every SUN: Karaoke

SHA-NA-NA

10123-112 St., 423-3838

every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street,

462-6565

every TUE: Karaoke

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Road,

484-7751

every MON, SUN: Karaoke

WILD WEST

12912-50 Street,

476-3388

every TUE: Karaoke

WINDMILL

101 Millbourne Mall,

462-6515

every SUN: Karaoke

LIVE COMEDY**JUBILEE AUDITORIUM**

11455-87 Avenue, 451-8000

SAT 27-MON 29: Andre Philippe Gagnon

RED'S

WEM, 481-6420

every FRI: Atomic Improv

SIDETRACK CAFE

10333-112 Street, 421-1326

every SUN: Variety Night

TUR TURS

WEM, 481-9926

every TUES: Marc Savard-Hypnotist

CLUB NIGHTS**1001 NIGHTS**

10018-105 Street, 448-1001

every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPERS

Kingsway Inn, 10812 Kingsway Ave, 479-4266

every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5705-50 Street, 986-4018

every MON, WED-SAT: DJ Stretch

GALLERY LOUNGE

Mayfield Inn, 16615-109 Avenue, 484-0821

every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE

13103 Fort Road, 472-9898

every WED: Chris Knight from Power 92

every THU: Ladies Night

KAOS

8770-179 St, 2554 WEM, 486-KAOS

no cover before 10:00pm

every FRI: High Frequency

every SAT: Total Kaos

KEEGAN'S PUB

14 Avenue & 99 Street, 435-4065

every SAT: Ladies Night

KINGS KNIGHT PUB

9221-14 Avenue, 453-2599

every THU: The Bear's Sled Dog Hosts Canadian Rocks Thursdays

RED'S

WEM, 481-6420

every SUN: Kenny K's Sounds of the Past & Present

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266

every SUN: Jam Night

ROOST

Private Member's Club, 10345-104 St, 426-3150

every MON, THU-SAT: DJ Lock-Her-Up

every WED & SUN: DJ Alvaro

every TUE & SAT: DJ Brian

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234

every FRI: Women Only

every TUE: Blind Draw Darts Jitney

SPORTSMAN'S CLUB

5706-75 Street, 413-8333

every Night: Dancing with DJ G

WILD WEST

12912-50 Street, 476-3388

every THU: Free Dancing Lessons

SHOWBARS**109 DISCOTHEQUE**

10045-109 Street, 413-3476

every SUN: Band Night

every MON: College Night

every TUE: Karaoke

every WED: Gothic

every THU: Gay & Lesbian Night

every FRI: Go-gos

every SAT: Show Night

IN, sept 26 NUNS SHOW

female impersonator

SAT, sept 27 KINK PARTY

LIVE band

SUN, sept 28 SLOW MOTION RIOT

college night

MON, sept 29 \$1.50 HiBalls

college night

TUES, sept 30 KARAOKE

karaoke

WED, OCT 1 GOTHIC

gothic

THURS, OCT 2 NAKED MALE BURLESQUE

nude male burlesque

109 DISCOTHEQUE

109 DISCOTHEQUE</

E-town Live

It's Exactly What's Going On Out There

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES—SHOWS/ OPENINGS/EVENTS/HAPPENINGS

EQUINE ART SHOW

Main Level, 471-739

Alberta Fall Classic: Equine art show.

SAT., Sept. 26.

EMA

Orange Hall, South Side, 10335-84 Ave

2ND ANNUAL CWA AUCTION: Original art,

books, clothing..

SAT. Oct. 4. Doors 12 pm.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223.

423-1492

NEW SCIENCE: A survey exhibition of Canadian and international contemporary art that explores the changing nature of scientific thought. Until Nov. 9. Artists and engineers join forces to explore the potential for movement in everyday objects by creating a chain reaction that burps, bubbles, pops, rolls and crashes.

SUN., Sept. 28, 2 PM

WORKSHOP WEST CELEBRATES: 20 years of Canadian Theatre, an evening in 3 Acts, wine, theatre and a Wine tasting silent auction. Theatre presented by the Edmonton Shakespeare Company, entertainment by Nickelfinger food, for info ux phone. FRI., Sept. 26, 8-11 PM. **INTERNATIONAL PRINTMAKING COOPERATIVES:** Slide presentation on print cooperatives. Oct. 2-5. For info phone*

FAR GALLERY

U of A, 1-Fine Arts Bldg., 112 St., 89 Ave, 492-2081

MASTER CLASS: CELEBRATING 25 YEARS OF THE U OF A'S GRADUATE PRINTMAKING PROGRAM: In conjunction with Sightlines, an international symposium and exhibition program of printmaking and image culture.

Sept. 30-Oct. 19. Opening reception FRI., Oct. 3, 7-10 PM

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave, 432-0240

A QUIET YEAR IN THE SUBURBS: Drawings, graphite on paper by Garth Moore. Oct. 1-31

GALLERY WALK

124th Street: districts galleries and restaurants (Urban Grind & Delicatessen, Cafe De Ville, Sweetwater Cafe, Manor Cafe) 5-9 PM, THU., Sept. 25.

ALBERTA CRAFT COUNCIL GALLERY

10106-124 St., 488-6611, 488-5900

PASSAGES: TAKING A LEAP OF FAITH: Fabrics, color and quilting by Dorothy Clarke and Helen Berschad. Until Oct. 25

FRANKE

10403-124 St.

482-1204

New paintings by Norval Morrisseau. Also new Inuit sculpture by Lucy Tasseur, Joy Huluk, Judas Ululug, Paul Toolooktook, Johnny & Charlie Inukpuk and Northwest coast jewelry. Until Sept. 30

BURGERS, BABY!

12310 Jasper Ave.

482-2854

MERGER: New figurative work by Saskatoon painter, Marie Lannoo. Fall Gallery Walk. Meet the artist and opening reception, THU., Sept. 25, 7-9 PM.

DOUGLAS WELL

10332-124 St.

488-4445

A display of paintings and work on paper by Jim Davies. Until Sept. 27.



149th Street

Friday, Sept. 26

Mykal Ammar

8902 - 149 Street

481-1238

Jasper Avenue

Saturday, Sept. 27

Mykal Ammar

11210 - Jasper Avenue

421-4480

Whyte Avenue

Tuesday, Sept. 30

Helen Nolan

10402 - 82 Avenue

439-8097

WHERE THE WORLD STOPS
FOR JUST A SECOND...

ELECTRON DESIGN STUDIO

12419 Stony Plain Road, 482-1402

NEVER JUST A CIGAR: New work based on the cigar theme by 17 Alberta artists. Works in glass, clay, metal, wood, photography and drawing. Until Oct. 16. Opening reception, SAT., Sept. 20, noon-5 PM.

THE FRUIT

12312 Jasper Ave, 488-2952

JAZZ MUSICIANS: Ceramic sculpture by Pat Keenan; IF YOU GO DOWN TO THE WOODS TODAY... Pastels by Judy Hamilton. Sept. 25-Oct. 12.

SCOTT GALLERY

10114-124 St., 488-3619

PRINTWORKS: In conjunction with Sightlines, an international symposium and exhibition program of printmaking and image culture. Prints by Lyndal Osborne, Gwen Frank, Vincent Sheridan, Sean Caulfield, John Snow, Arthur Zajder, Christine Koch, Romero Britto, David Armstrong. Sept. 25-Oct. 18. Opening reception, THU., Sept. 25, 5-8 PM.

WEST END

12308 Jasper Ave, 488-4892

STILL LIFE: Ceramic sculpture by Katherine McLean. Sept. 25-Oct. 9. Artist in attendance, Sept. 25, 5-9 PM.

THE SIGHTLINES GALLERY

3rd Floor, 10215-112 St., 482-4180

THAI SPIRIT: In conjunction with Sightlines, an international symposium and exhibition program of printmaking and image culture. Contemporary prints from Thailand. Sept. 25-Oct. 25

LATTITUDE

10137-104 St., 423-5353

ILLUMINATIONS INTERNATIONAL POLISH PRINT SYMPOSIUM: 10 Polish Print-artists, in conjunction with the U of A International Print Symposium. Sept. 25-Oct. 18. Opening reception THU., Sept. 25, 8 PM. Curatorial talk, THU., Sept. 25, 8 PM.

PIPER JAFFRAY

5411-51 St., 30 Whyte Ave., 963-2777

10th ANNUAL ART AUCTION: ORIENT EXPRESSIONS: Preview until Sept. 25

Auction, FRI., Sept. 26, "phone for tix Murray Allan, watercolors; Leo W. Arcand, stone; Debbie McGee, oils; Emily Yeremuk, pottery-raku. Oct. 2-Oct. 27.

THEATRE ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave., St. Albert, 460-4324

AUTUMN ODYSSEY: All member show, St. Albert Painters' Guild. Oct. 1-Nov. 1.

Opening reception: WED. Oct. 1, 7-9 PM

PRINCE OF WALES ARCHIBALD

1040-109 Ave.

In conjunction with Sightlines, an international symposium and exhibition program of printmaking and image culture. THE SIGHTLINES ARMOURY SHOW: Works of 22 acclaimed artists who have helped establish the power and expressive range of the contemporary print. Sept. 29-Oct. 19.

INTERNATIONAL PRINTMAKING COOPERATIVES EXHIBITION: Contemporary artists from nine countries. Sept. 29-Oct. 19.

PIPER STUDY CENTER

3rd Fl. Fine Arts Building, U of A, 112 St. 89 Ave., 492-6991

In conjunction with Sightlines, an international symposium and exhibition program of printmaking and image culture. From the University's collection and artists' books on loan from the Bruce Peel Special Collections Library. Oct. 1-5.

THE SIGHTLINES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310

PICTURING TIME: AFA Travelling Exhibit. A kinetic, interactive sculpture exhibition. Until Sept. 27. Lecture on Sept. 25, 7:30-9:30 PM.

THE COYOTES—MAKING TRACKS: Members of the Coyotes have been asked by the curator of the exhibition, Tommie Galle, to respond to the title and theme, Making Tracks. An informal group of professional Alberta artists. Oct. 1-Nov. 1. Opening reception, WED. Oct. 1, 7-9 PM.

The Perron Block, East Wall, Grappa Jabba Bldg., 221 Perron St., St. Albert, 459-1697

ART IN PUBLIC PLACES PROGRAM: Unveiling of Farmers Market Mural. Saturday at the Market, by Sean Phelps. SAT., Sept. 27, 11 am.

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THE RICH MAN

Studio A, Red Deer College, Red Deer.
340-4455

Presented by Red Deer's Centre Stage and Prime Theatre companies. Bitter sweet story of an immigrant factory worker who is mistaken for a rich man when he returns from Canada to his homeland. 'til Oct. 4.

SNOW WHITE

Kozen Theatre, lower level,
Jubilee Auditorium,
11455-87 Ave., 432-0925

By Maurice Berger. The audience members join Snow White, to create Snow White's journey, meeting the dwarfs, sleeping death and awakening. Oct. 3-Oct. 19.

SUDDENLY LAST SUMMER

Citadel, Shotor Theatre,
9828-101A Ave., 425-1820

A Searing Drama by Tennessee Williams one of The Classic Series. Part murder mystery and part poem—a young woman can claim her inheritance by denying what she saw. Until Sept. 28.

MURDERBRIGHTS

10329-83 Ave., 449-0695

Rapid Fire Theatre, explosive comedy Improv at break-neck speed. FRI @ 11 PM.

THREE'S NEW DRESS

The Roxy, 10708-124 St., 453-2440

Theatre Network presents the Rink-A-Dink Inc. production of Romeo & Juliette. Theatre of Marionettes. A very human satire with strings attached. Not recommended for children under 13. Sept. 25-Oct. 12.

WORK IN PROGRESS NIGHT (WIP)

Walterdale Theatre, 10322-83 Ave, upstairs,
439-2845

Guest director: John Hudson, Artistic Director, Shadow Theatre. Performers and audience welcome. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance. THU, Sept. 25 & Oct. 2.

THEATRE TUES

Bourbon Street, WEM, 481-9857

Variety Night every Wed.

SPECIAL EVENTS**AIDS AWARENESS WEEK**

*488-5742

FRI 28: AIDS WALK EDMONTON, Kinsmen Sports Centre, 1001 Calahoo Rd.

FRI 28-OCT 5: HOT TIMES, SAFE NIGHTS:
The Story of AIDS

TUE 30: INTERFAITH SERVICE ON AIDS:
7200-156 St. 7-3 pm, 488-1768

SAT 4: PRAYER VIGIL, Genesis United Church 11149-84 Ave., 488-1768

SAT 4: CANDLE LIGHT WALK: 11148-84 Ave., 7:30 PM

TBA: THE CUTTING ROOM CUT-A-THON:
Phone for info!

ALLEY KAT BREWING COMPANY

9929-69 Ave., 436-8922

Visit Edmonton's smallest micro brewery, see how Alley Kat's award winning craft beers are brewed, taste Alley Kat's all natural beer! THU-FRI, 2-4 pm or call for a guided tour.

ARCHIVES WEEK

Provincial Museum of Alberta, Edmonton,

427-1750

Activities. Sept. 29-Oct. 4

CRUX RADIO

Vanderleele Gallery, 10344-134 St.,

7452-0266

Benefit concert for CKUA Radio, presented by the Alberta Piano Chamber Music Society and Vanderleele Gallery. SAT, Oct. 4.

1997 EDMONTON HOME SHOW

Nordhills AgriCom

Until SUN, Sept. 28.

EDMONTON MOTORCYCLISTS' TOY RUN PARADE

Edmonton Garrison, Namao parade to Capilano Mall, 469-3724

SUN 28, Toy run parade, VIA 195 Ave., Hwy 28A, 97 St., 153 Ave., Manning Dr., Fort Rd., Capilano Dr., 98 Ave.

GLOBAL VISIONS FESTIVAL

Grant MacEwan Community College, City Centre Campus, 109700-104 Ave., 439-8744

FRI 26-SUN, 28: Films, Kid's Fest,* Performances, Dance fundraiser

HEIRLOOM DISCOVERY DAYS

Shotor Lobby, the Citadel Theatre,

436-3399

SAT, 27 & SUN, 28: Antiques Roadshow hosted by Sotheby's Canada comes to Edmonton. A fundraiser for The Citadel Theatre.

HORIZON STAGELIGHTERS

Horizon Stage, 1001 Calahoo Rd, Spruce Grove, 962-8995

RETURN OF THE GOLDEN GIRLS: Fellow community members model the latest fashions in ways you've never seen before. Fundraising event for the Horizon Stagelighters Society, SAT, 27, 2 PM.

MUSHROOM HARVEST EVENT

Sorrentino's on Whyte, Downtown, In the Park, West, Cascade Downs, on 95th, 474-9860

Thru September Sorrento-Sorrentino's

Mushroom Harvest.

SUN 28: Italian Carnival night, Charity evening held at Sorrentino's Downtown to help Kids With Cancer

EDMONTON SPA NOAH'S AUCTION

Weston Hotel, 491-3504

Nibbles & Bids: SAT, 27.

MUSIC IN MOTION

Jubilee Auditorium, 451-8000

SAT, Oct. 11. Presented by National Black Coalition of Canada-Edmonton. Featuring Gina Williams, Jance, Jackie & Company, Doran et al. 7-10 PM.

TIBETAN BAZAAR

Strathcona Community Centre, 101380-87 Ave., 438-2244

SAT 27-SUN 28: Presented by Gaden Samten Ling Tibetan Buddhist Meditation Society. Videos, crafts, speakers, dance, children's activities, story telling, displays

WORKSHOP WEST CELEBRATES

Edmonton Art Gallery, 477-5955

FRI, 26: 20 years of Canadian Theatre, an evening of wine, theatre, music and art.

SPORTS EVENTS**CAN RACING****SUNSET SPEEDWAY**

Westaskiwin, 467-9276

SAT 27: Racing, 7 PM.

HOCKEY**EDMONTON OILERS**

Edmonton Coliseum, 414-4650

FHU 25: Oilers vs Ottawa, 7:00 PM; Pre-Season

SAT 27: Oilers vs Calgary, 6 PM; Pre-Season

FRI 3: Oilers vs Detroit, 7 PM.

ICE**NORTHLANDS**

Nordlands, 471-8183

FRI 26: ICE vs Red Deer, Regular Season Opener

SUN 30: ICE vs Regina Pats, 7 PM

HORSE RACING

Nordlands, 471-7379

MON > SUN: Simulcast racing

FRI 26: Thoroughbred Racing, 6:30, Spectrum

SAT 27: Alberta Fall Classic, 1:30 Spectrum

SUN 28: Thoroughbred Racing, 6:30 Spectrum

WED 1 & FRI 3: Thoroughbred Racing, 6:30 Spectrum

METINGS/LECTURES**BOYS & GIRLS CLUBS**

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

CITY PLANNING & DEVELOPMENT

Inglewood Hall, 12515-116 Ave., 496-6097

THU 25: Mature Neighbourhoods study

GAY MEN & RELATIONSHIPS

910-3050

every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACEWAN COMMUNITY COLLEGE

City Centre Campus, Conference Theatre 5-142

THU 25: Refugees Stories of More Than Survival: Free Public Lecture and Slide Show, 7-9 PM.

THU 25: Beyond Torture, Beyond Trauma: Using Art Therapy to reclaim the Past. Workshop, 1-4 PM.

FRI 26: The Art of Artful Healing: Art Therapy Workshop, Art Therapy Workshops, 9 am-on

THE MARKETPLACE ART SCHOOL

Westmount Shopping Centre, 474-9361

Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorrie or drop by.

MARS HILL CENTER

435-0202

Boundaries: a personal property line, it defines who we are and who we are not. begins Sept. 29.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY

Romanian Hall, 9005-132 Ave., 456-8070

Pre-school to adult classes.

MIRRO INN

1101-4 St., Nisku, 918-1550

FRI 26: Seminars: Wrongful Dismissal, seminar, 8:30-noon; Employment Contracts, 1-4:30 PM.

THU 2 & FRI 3: Public Speaking, seminar, 8:30-4:30 PM.

U OF A

Rm 141, Arts Bldg

MON 29: Twentieth Century Italian Fiction & Film, 4 PM.

U OF A HOSPITAL

Bernard Shell Hall, 452-4661

TUE 30: Mental Health Services...Where Are We Now?", 7-9 PM.

VISUAL LIMNS

200, 5041 Calgary Trail N., 413-3197

Meetings every WED's, 7:30-8:30 PM,

'How to make money on the Internet.'

WORKSHOPS**ALBERTA BICYCLING EDUCATORS**

453-8518

Courses in advanced defensive cycling for adults.

ARTISTICALLY SPEAKING STUDIO

Callington Sq, 671-177 St. 487-6559

Art classes available.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 463-8517

Water color classes, call for info.

BEAD CLOSET

8118-103 St. 432-7547

every Mon-Wed evening until Christmas.

Jewelry making workshops

DA CAMERA SINGERS

Robertson-Wesley United Church, 436-4160

THU 2-SAT 4 SING BACH Choral Workshop

GRANT MACEWAN COMMUNITY COLLEGE

Jasper Place Campus, 100945-156 St.

497-4303, 497-5000

Media Media Books Starts Oct. 1

Airbrush Art Starts Oct. 18 (SATs & SUNDAYS)

Electronic Publishing: Starts Oct. 23.

Jazz Improvisation for Voice WED: Oct. 15.

7-9:30 PM

Internet access. Multiplayer computer gaming every night.

RED'S

WEM 481-6420

Every THU: Ladies Night

Every THU: All You Can Eat

SUN 28: Sebastian Steel Hypnosis

LISTINGS**MUSIC THERAPY**

Starts, MON, Oct. 20.

Photography Beyond the Snapshot: 8-week evening course

Print Media Basics: Starts Oct. 1

HARCOURT HOUSE GALLERY

10215-112 St. 426-4180

Painting, Drawing, Sculpture classes for All ages. *pre-register

SUN 28: Draw "You Drop, Non Instructional 9 AM-6PM

INTERIOR

1021 Jasper Ave. 452-2208

SAT 27: Make a Photo Album, 10 AM-3 PM

THU 2-THU 30: Beginner's Italic Calligraphy

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief

SUBTEXT

The Subversive Textile Association of Artists. *413-4284

Workshops on the 1st SUN each month

*pre-register

TOASTMASTERS

City Hall, Heritage Room, 988-8563

every WED morn: Brush up on Your Public Speaking

LITERARY EVENTS**IVYWILDE LIBRARY**

8310-88 Avenue, 421-1745

SAT 4: Works of local illustrator Barbara Hartmann, meet the artist, who will discuss her work and her career. 2 PM

MUTTY ON WHITE

10458B-82 Ave, 433-3512

every SUN: Open Stage Poetry and Prose Readings

ORLANDO'S BOOKS

10640-82 Avenue, 432-7633

FRI 26: Reading by poet Anne Le Dresay,

Sleep Is a Country, 7:30 PM

TUE 27: A reading with Coteau hosted by Curtis Gillespie, 7:30 pm

FRI 3: a reading by participants in Eunice Scarfe's The Blank Page project, 7:30 pm.

SUN 5: Readings by the Scroll of Poets, 1-4 PM

POETS' COFFEE HOUSE

Unitarian Church of Edmonton, 12510-110 Ave., 454-8073, 432-0826

SAT 27: A sneak preview of this year's "Stroll of Poets". Open stage, show your creative hunger.

PROVINCIAL ARCHIVES OF ALBERTA

427-1750

SAT 27: Provincial Archives of Alberta Book Sale

SOUTHGATE LIBRARY

Soulegate Shopping Centre, 496-1822

every 3rd THU, 7:30 PM

every 4th WED, 7:30 PM

U OF A

Room 141, The arts Bldg, U of A Campus, 492-3272

MON 29: Lecture by Professor Salvatore, Reading Umberto Eco: *The Name of the Rose* from the novel to the film

WED Oct 1: Lecture by Professor Salvatore, Reading Umberto Eco: *A Computer's Frankenstein* and *Hermetic Hermeneutics* in Umberto Eco's *Foucault's Pendulum*

FRI 3: Lecture by Professor Salvatore, Reading Umberto Eco: *A Librarian's Shipwreck Becomes a Sacred Epic at 180 Longitude: Umberto Eco's The Island of the Day Before*

VARIETY**IVY SCENE STUDIO**

8212-104 St., Bsmr, 432-0234

SAT 27: Singer showcase starring: Melanie Switzer, Kris Tschuck, Tamara Hunley, Corry Baker, Lisa Cardinal.

KAPILAND PAINT

50 St. Boat Launch, 496-2966

SAT 27: Voyageur Canoe Trip, 9:30 AM-3PM.

SUN 28: Voyageur Canoe Trip, 9:30 AM-3PM.

FESTIVAL PLACE

Sherwood Park, 449-FEST

SUN 28: Abracadabra , 2 PM.

GOLD BAR PAINT

496-2966

SUN 28: Walking Tour, 2-4 PM.

HERITAGE PARK

496-2966

MON 29, Oct 1: Be a Canoe, Beginner

HIGHLANDS LIBRARY

6710-118 Avenue, 496-1806

THU 2 & SUN: Films for the retired & Semi-retired, 2 PM.

HORIZON STAGE

1001 Calahoo Road, Spruce Grove, 962-8995

SAT 27: Return of the Golden Girls: Fellow community members model the latest fashions in ways you've never seen before.

<p



CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM

Empire Building:

107 10080 82nd Avenue L1V 1V9

Ph. 426-1996

Fax: 426-2889

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Professional ad is non-profit. Ads of more than 20 words must be regular price or cruel editing.

Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be removed or altered, call us or phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

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Put yourself on camera. Monologues, scene work. Tailored for the individual(s), shot film style. Artist rates 424-0194

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ARTISTS TO ARTISTS

Can you draw cartoons? Wanna make money? Then call Celebrations Dinner Theatre at 448-3338 for info.

na1017

Looking for artists and models interested in life drawing or sculpting for Monday evenings. Ph. 421-7758

na1018

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BUY ★ SELL ★ TRADE ★ RENT**

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 BY QUALIFIED INSTRUCTORS ★
 TO STUDENTS OF ANY AGE ★
 AND MUSICABILITY ★
 MOST INSTRUMENTS & VOICE ★
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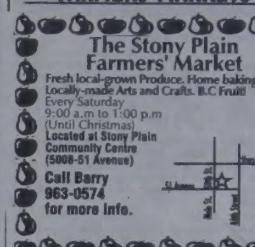
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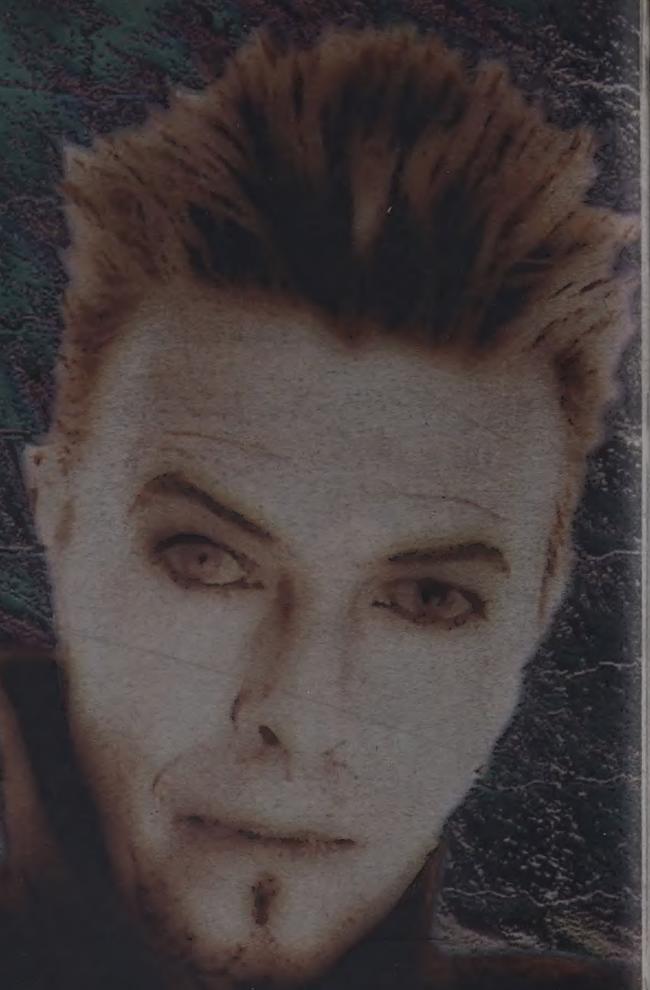
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